

18.

COPY  
12/5/76

## THE VAMPIRE LOVERS

Screenplay by

TUDOR GATES

HISTORY:

1871 - "Carmilla" by J.S. Le Fanu,  
1960 - "Blood & Roses", etc...  
c. Nov '70 - Treatment  
25/11/70 - Financing; + A.P.  
Dec '70 - Script... Revised 9/1/70 (#1); 14/1/70 (#2)  
19/1/70 - Production @ Elocree.  
3/2/70 - Script Revision #3.  
4/3/70 - Shooting L.A.  
4/10/70 - Premiere in London. (UK=91m)

15th December, 1969.

©

Hammer Film Productions Ltd.  
113/117 Wardour Street,  
LONDON, W 1.

01-437 9787

1     EXT.   GRAVEYARD     NIGHT

Crumbling tombstones.   Gothic ruins of a deserted castle.  
Mournful sounds of darkness.

2     GRAVE

A grassy overgrown mound trembles.   Sudden startling sound of  
an alarmed animal.   A SHAPE rises from the grave.

3     TOWER

Establishing castle tower in relation to graveyard.

4     INT.   TOWER

The YOUNG BARON is pressed against the stone wall, beside a  
window.   Is he hiding?   Or watching?

5     GRAVE

A linen shroud falls from the now erect SHAPE.   The SHAPE moves  
away, leaving the shroud an ominous heap at the foot of the tombstone.

6     INT.   TOWER

The YOUNG BARON watches.

7     EXT.   GRAVEYARD

The SHAPE still not clearly seen but definitely human, flits between  
the tombstones and disappears into the night.

8     INT.   TOWER

The YOUNG BARON steels himself. Sword in hand, he moves  
towards the arched door.   The creak of the hinges startle him.

9     EXT.   VILLAGE

A row of cottages, most of them in darkness.   One building is lighted.  
Muffled sounds of laughter.

10    DOG

A night wandering cur growls menacingly to CAMERA.   Then begins  
to shudder, cringe away.

10 Continued

With a sudden howl, the DOG turns and runs down the village street, yelping hysterically, falling over itself in its hurry to get away.

11 SHAPE

The SHAPE moves across lens.

12 STAIRCASE

The YOUNG BARON, sword at the ready, moves apprehensively down the worn steps of the tower's circular staircase.

13 DOORWAY

The moonlit graveyard can be seen through the half open door at the foot of the stairs. As the YOUNG BARON reaches for the rusted handle, a SHRIEK ...

14 INT. TAVERN

... carries over SHOT, the shriek of laughter from a boozy young peasant WOMAN. A small crowd of VILLAGERS are whooping it up in the tavern. A handsome YOUNG MAN smiles foolishly, belches, then staggers towards the door.

15 EXT. TAVERN

Unbuckling his trouser belt, the YOUNG MAN moves towards the ramshackle bog.

16 SHAPE

The SHAPE moves across CAMERA LENS.

17 YOUNG MAN

He turns at a sound from the darkness, blinks in puzzlement, and then ...

... smiles, moves cockily towards CAMERA.

18 EXT. GRAVEYARD

The YOUNG BARON, glancing hesitantly about him, picks his way through the thick weeds to the tomb,

18 Continued

He halts as he sees the shroud, then fearfully approaches. As he reaches to pick up the SHROUD, a dreadful SCREAM sounds,

19 INT. TAVERN

Each of the VILLAGERS' faces is frozen in its last position. They are like so many wax dummies,

20 EXT. GRAVEYARD

The YOUNG BARON runs, shroud in one hand, sword in the other, back to the tower. He stumbles and glances, panicked, behind him as he picks himself up.

21 INT. TAVERN

A dull thud sounds at the stout oak door. The VILLAGERS just gawp waxenly. Then the young WOMAN, with a sob, breaks from the group, throws open the door, screams.

22 TAVERN DOORWAY

The YOUNG MAN stands there, deathly white, head lolling on one side as though he had been hanged, his neckerchief torn, his tongue protruding.

As the WOMAN screams again, CAMERA ZOOMS IN to the two angry marks on the YOUNG MAN's neck: then he falls forward into CAMERA, pallid, bloated, ugly, a corpse.

23 INT. TOWER

The YOUNG BARON, gasping, enters the tower, runs up the circular staircase.

24 EXT. GRAVEYARD

The SHAPE moves out of the shadowed trees which fringe the graveyard and approaches the tomb.

25 BATTLEMENTS OF TOWER

The shroud lies at the YOUNG BARON's feet. He is peering cautiously over the top of the battlements. He sees the SHAPE and jerks back, out of sight. With his free hand, he tugs at a crucifix which he wears inside his shirt. His lips move in silent prayer.

## 26 GRAVE

P.O.V. SHAPE, as it desperately searches around the grave, looking for its shroud. At a SHOUT ...

## 27 B.C.U. SHAPE

... it turns to CAMERA. We see the brutal mouth, smeared with blood, vampire teeth protruding like baby elephant tusks. The SHOUT sounds again, and we see ...

## 28 BATTLEMENTS OF TOWER

... the YOUNG BARON, holding the shroud aloft, challenging.

## 29 B.C.U. SHAPE

A hand smears away the dripping blood.

## 30 GRAVEYARD

The SHAPE, still not clearly seen, careers past CAMERA among the tombstones, heading for the tower.

## 31 BARON

The YOUNG BARON, terror fighting determination, keeps hold of the shroud, tests the weight of his sword as ...

## 32 THE CIRCULAR STAIRCASE

P.O.V. SHAPE as it rushes up the stairs and hurls itself through to ...

## 33 BATTLEMENTS OF TOWER

... where the YOUNG BARON immediately backs away from the hurled open door, sword raised threateningly.

## 34 YOUNG BARON

Suddenly, his whole expression changes, from one of shock to one of bewilderment. SOFT MUSIC replaces the strident VAMPIRE theme as CAMERA PANS DOWN with the lowered sword and shroud and then PANS GENTLY ACROSS TO:

## 35 SHAPE

The shape has form and body now - and what body!  
CAMERA PANS UP with lecherous slowness to take in the hips,  
narrowed waist, voluminous breasts - all seen clearly through  
the diaphanous dress - to:

## 36 C.U. VAMPIRE

The most beautiful, appealing, young girl's face. She smiles sweetly.

## 37 BATTLEMENTS

SOFT MUSIC continues as the VAMPIRE steps slowly, seductively,  
towards:

## 38 THE YOUNG BARON

He seems mesmerised by her beauty.

## 39 MEDIUM TWO SHOT BARON AND VAMPIRE

She reaches out her hands appealingly, rests them lightly on his  
shoulders, moves in to kiss him, looking incredibly beautiful.

As she winds herself around him, we see the YOUNG BARON  
seems petrified, his sword still held low.

## 40 VAMPIRE'S HAND

reaches for shroud as

## 41 C.U. VAMPIRE

As her lips brush his cheek and part, we see the pointed teeth, the  
vampire snarl, and then:

## 42 BARON'S HAND

grips on sword and brings it up as -

## 43 VAMPIRE'S HEAD

is jerked away by BARON's hand, still holding shroud.

## 44 MEDIUM TWO SHOT BARON AND VAMPIRE

He holds her by the hair and decapitates her. An awful SHRIEK.

HARSH CUT TO

45     BARON

The YOUNG BARON, ashen faced, steps back, aghast at his own work. He looks down and sees ...

46     VAMPIRE

... the body, a quivering molten mass, lined by a pool of blood to ...

47     THE SEVERED HEAD

The HEAD rolls gently towards CAMERA.

#### TITLES

48     MAP

A PARCHMENT MAP of the Austro-Hungarian Empire of the last century.

#### SUPERIMPOSE

The Vampire Lovers  
adapted from "Carmilla"  
by J. Sheridan le Fanu

CLOSE IN TO:

49     MAP DETAIL

A province labelled SYRIA.

PARCHMENT peels away to:

50     INT. BALLROOM   NIGHT

A STRING QUARTET plays in one corner of the room.

About THIRTY PEOPLE are assembled. It is an elegant gathering.

CAMERA PANS from a buffet table on which stands a BIRTHDAY CAKE with sixteen candles to:

THE GENERAL, who smiles affectionately as he watches:

LAURA, his niece, dancing with CARL. CAMERA MOVES WITH the dancing couple. We see by their mutually adoring glances that they are deeply in love. As they dance past the DOORWAY, LAURA notices

50 Continued

some guests are leaving. She murmurs an apology to CARL, who smiles and lets her go. CAMERA MOVES WITH her to:

THE DOORWAY (ENTRANCE AREA) where MORTON and his daughter EMMA are preparing to leave. The GENERAL kisses EMMA's hand, turns to shake hands with MORTON, as LAURA comes up to EMMA. They kiss cheeks affectionately.

M2S EMMA and LAURA

EMMA  
lovely party. Thank you, Laura.  
(whispers)  
And I think Carl is very handsome.

LAURA  
Must you go, Emma? It's so early!

INCLUDE MORTON and the GENERAL.

MORTON  
(smiling)  
And we have a long ride home.  
(kisses Laura's hand)  
Very happy birthday. And don't forget,  
you're coming to stay with Emma ~~when I~~  
~~go away~~. Very soon.

LAURA  
I'm looking forward to it, Mr Morton.

The STRING QUARTET fiddles with zest at the end of the tune. CAMERA PANS past THE GUESTS to CARL, waiting for LAURA. As LAURA comes back to him and he takes her in his arms to dance, the MUSIC ends. They smile ruefully at each other. The GUESTS applaud the QUARTET.

APPLAUSE CARRIES OVER SHOT TO:

51 EXT. SPIELSDORF HOUSE NIGHT

As one COACH pulls away, another draws up. FOOTMEN spring to assist the occupants as they dismount. These are:

THE COUNTESS, a beautiful woman in her early thirties, and:-

MILLARCA (MARCILLA), extremely beautiful, with a kind of magnetism a compelling sensuality.



51 Continued

They move past CAMERA towards the house.

52 INT. BALLROOM NIGHT

CAMERA PANS from the STRING QUARTET, checking their instruments before the next dance to:

A GROUP of elegant, pretty LADIES chattering together. They suddenly stop and ALL HEADS TURN, with accompanying frowns:

CAMERA KEEPS PANNING on to a GROUP OF HANDSOME YOUNG MEN (and we are aware of the hush in the room) as ALL HEADS TURN (with a quite different reaction, just gaping admiration) TO:

The COUNTESS and MARCILLA at the door. Now their capes have been removed, we see their dresses are sensational - as they themselves are

WHIP PAN back along the line to:

The GENERAL reacts - though with more aplomb and dignity - much as the YOUNG MEN. He moves towards:

The COUNTESS. She nods graciously as the GENERAL bows low over her proffered hand.

MEDIUM TWO SHOT COUNTESS AND GENERAL

GENERAL

(a murmur)

Countess ... I am honoured ...

COUNTESS

General Spielsdorf ... so kind of you  
to invite us. - May I present my daughter  
Marcilla.

MEDIUM TWO SHOT GENERAL AND MARCILLA

FULL SHOT The GENERAL greeting MARCILLA, the GUESTS still staring but busy in conversation again.

CAMERA on the LEADER of the STRING QUARTET. He suddenly becomes aware that he is gawping too. He pulls himself together and turns to his colleagues, lifts his viola bow like a baton, leading the MUSICIANS into a minuet (type) dance:

52 Continued

FULL SHOT: there is an immediate rush of MEN to surround MARCILLA and the COUNTESS.

As the huddle sorts itself out, we see that the GENERAL has grabbed the COUNTESS: a YOUNG MAN has managed to get hold of MARCILLA.

The others retreat, disappointed.

CAMERA on a couple of YOUNG MEN, looking at MARCILLA with admiration as she passes by.

1ST YOUNG MAN

Who is that?

2ND YOUNG MAN

They've just moved into a house about five kilometers away ... you know, where the old Baroness used to live ...

1ST YOUNG MAN

(still watching  
Marcilla's progress)

Well ... we must love our neighbours,  
Kurt ...

CAMERA ON MARCILLA and her PARTNER as they dance by ...

... LAURA and CARL.

MARCILLA seems bored with her partner. She glances curiously toward the young couple - that strange magnetic glance.

CARL has eyes only for LAURA. She laughs at him.

LAURA

Carl ... I do love you ...

CARL

(startled)

What ...?

LAURA

Every young man in the room is staring at that girl - except you!

CARL

Oh ...

52 Continued

CARL glances towards MARCILLA.

LAURA

(smiling)

And I do believe she'd like to take you  
away from me. She keeps looking at you.

CARL

(quite casually)

Nonsense ... she's looking at you.

They dance on.

CAMERA on the STRING QUARTET. As the CELLIST bends his  
bow:

A WARNING NOTE CARRIES  
OVER SHOT TO:

53 EXT. SPIELSDORF HOUSE NIGHT

A lone RIDER gallops up to the house and dismounts.

A FOOTMAN takes the reins of the HORSE. We see only the black hat  
and black cloak of the RIDER.

54 INT. BALLROOM NIGHT

CAMERA on the open double doors leading to the ballroom.

We see the MAN IN BLACK gesturing to a FLUNKEY that he does not  
want his cape removed and then, as he turns,

CAMERA ZOOMS IN TO

C.S. THE MAN IN BLACK. We are shocked by his deathly white  
complexion, his cadaverous cheeks, the sombre expression in his  
eyes.

CAMERA on the STRING QUARTET as it fiddles to a close.

CAMERA on the COUNTESS, smiling at some gallant remark from  
the GENERAL, as they leave the floor.

The COUNTESS looks quite casually towards the door.

CAMERA ZOOMS IN TO

54 Continued

COUNTESS. She pales. Her eyes widen.

MEDIUM TWO SHOT GENERAL AND COUNTESS. He is puzzled, looks in the same direction.

THEIR P.O.V. The MAN IN BLACK striding towards them.

MEDIUM TWO SHOT COUNTESS AND GENERAL. She whispers:

COUNTESS

Excuse me, General ...

The GENERAL bows formally as the COUNTESS moves away to meet the MAN IN BLACK.

The GENERAL, as he straightens up, looking towards the COUNTESS, puzzled.

P.O.V. GENERAL. The COUNTESS, listening intently as the MAN IN BLACK whispers something in her ear.

CAMERA on the STRING QUARTET. They strike up again.

CAMERA on the COUNTESS. She nods to the MAN IN BLACK. He waits quite impassive, as she moves to:

MEDIUM TWO SHOT COUNTESS and GENERAL. He frowns at her set face.

GENERAL

Bad news?

COUNTESS

A dear friend of mine is dying. You will forgive my leaving like this ... ?

GENERAL

(bowing)

But of course ... if there is anything at all that I can do ...

The COUNTESS looks away towards the dancing MARCILLA.

54 Continued

COUNTESS

I hardly like to ask you - but Marcilla  
is so delicate ...

(she looks appealingly  
back towards the General)

... it is a long journey and we must ride  
all night ...

GENERAL

My dear Countess, it would be my pleasure,  
I assure you, to look after your daughter.  
- And she would be good company for Laura ...

COUNTESS

(a warm smile)

General ... you are too kind ...

(she signals to Marcilla)

... I must tell Marcilla ...

CAMERA on MARCILLA and THE FIRST YOUNG MAN, her partner.  
She murmurs apologies. He bows, looks after her as:

MEDIUM TWO SHOT COUNTESS AND MARCILLA. The COUNTESS  
whispers to her.

55 EXT. SPIELSDORF HOUSE NIGHT

A GROOM leads the front pair of a CARRIAGE towards the front door.

CAMERA on the FRONT DOOR. The MAN IN BLACK comes out,  
moves towards:

His HORSE, mounts. The HORSE rears restlessly.

CAMERA on the FRONT DOOR. The GENERAL, who has escorted  
the COUNTESS out, bids her farewell and helps her into ...

... her COACH. As he closes the door ...

... the COACHMAN spurs the HORSES with his whip ...

... the COACH gallops away ...

... the MAN IN BLACK spurs his mount on, after the COACH ...

... the GENERAL watches them until they recede into the darkness,  
and then ...

55 Continued

... moves up the steps into the lighted house.

56 INT. BALLROOM NIGHT

The STRING QUARTET saws away.

MEDIUM TWO SHOT GENERAL talking to LAURA, CARL in B.G.

LAURA

But of course, uncle ...

(she looks around)

... but where is she?

FULL SHOT: the ballroom. No MARCILLA.

CAMERA PANS AROUND, looking. No MARCILLA.

STRING QUARTET keeps sawing away. The CELLIST bows towards his instrument and:

A WARNING NOTE CARRIES  
OVER SHOT TO

57 EXT. GREEN SET NIGHT

MARCILLA walks across the lantern lit lawn as though she were dreaming. She continues into a dark copse.

58 EXT. HILLSIDE NIGHT LOCATION

Clouds drift away from the full moon, squatting like a giant silver ball on the crest of the hill. NIGHT ANIMALS chitter, frightened. A distant HOUND bays in the distance.

59 INT. GREEN SET NIGHT

LAURA, a wrap around her shoulders against the night chill, moves across the lawns, calling. CARL is a few paces behind.

LAURA

Marcilla! ... Marcilla!

60 EXT. HILLSIDE NIGHT LOCATION

MARCILLA moves like a wraith as she climbs the gentle slope of the hill. The night breeze makes her long hair fly, her chiffon dress

60 Continued

trail behind her. Ghostly voices call: Marcilla ... Marcilla ... Marcilla. ANOTHER ANGLE: she walks towards the moon, to a figure silhouetted against its circle.

ZOOM IN TO

THE MAN IN BLACK. He smiles. As he draws back his lips, we see the fangs of the VAMPIRE.

~~THE MAN~~

61 INT. GREEN SET DAY

LAURA and MARCILLA walk in the gardens of the Spielsdorf mansion.

LAURA

(quite lightly)

You did frighten us last night ...

MARCILLA

(casually)

I went for a walk. But your uncle's estate is so big, I lost myself.

LAURA

For hours! Everyone was looking for you ...

(she smiles)

... and then you just appeared - as if by magic.

MARCILLA

You mustn't worry about me. I like to wander off <sup>by myself</sup> ~~on my own~~ sometimes.

(she changes the subject)

Oh, look ...

MARCILLA stoops to pick some pretty, wild flowers. LAURA joins her. MARCILLA pauses, stares at LAURA with intensity.

MEDIUM TWO SHOT MARCILLA AND LAURA

MARCILLA

Dear Laura ... I know we are going to be such good friends.

61 Continued

LAURA is a little embarrassed by MARCILLA's intensity.

LAURA

But of course. I feel we already are.

MARCILLA reaches to brush LAURA's cheek with her hand, a lover's gesture.

MARCILLA

(tenderly)

And you are so very beautiful ...

LAURA, embarrassed, rises, starts to move away.

LAURA

(she blushes)

*Now you're teasing me.*  
~~Carl is always telling me...~~ *Just as Carl always does.*

MARCILLA, looking after her, scowls with displeasure.

LAURA turns, beckoning MARCILLA to follow and, immediately, MARCILLA loses the scowl - before LAURA can notice.

She catches up with LAURA, puts an arm around her waist. She whispers something to LAURA and LAURA giggles.

They move away, like young lovers, entwined.

62 EXT. COUNTRYSIDE NIGHT

The MOON seems to be in motion, against the flying clouds. A distant OWL hoots a mournful salute.

63 INT. MARCILLA'S ROOM

MARCILLA, nightgowned, stands by her window, staring out at the moon.

64 INT. LAURA'S ROOM NIGHT

LAURA sleeps, but restlessly, tossing and turning moaning slightly.

MUSIC warns us and the CAMERA PANS gently around the room.

CAMERA HOLDS a moment on the dying flames in the fireplace. (N.B. DESIGNER: if room has stove, then flickering oil-wick, or ~~guttering~~ *guttering* candle. Then:-



64 Continued

PANS UP TO: the SHADOWS on the wall and on the ceiling.

LAURA's nightmare continues: half ecstasy, half torment.

INTERCUT WITH

FOUR-TO-SIX FRAME CUTS  
OF LAURA'S NIGHTMARE:-

The SHADOW changing to the SHAPE of a hunched CAT.

B.C.U. MARCILLA's eyes.

B.C.U. the CAT's eyes.

SHADOW of the CAT as though it were poised at the foot of LAURA's bed ...

LAURA seems to be choking.

65 INT. MARCILLA'S ROOM NIGHT

MARCILLA is no longer by the window. The lace curtains move in the night breeze.

CAMERA PANS QUICKLY around the room, to her bed. It has not been slept in. The SOUND of:-

A SCREAM, from the next room.

66 INT. LAURA'S ROOM NIGHT

LAURA is sitting up in bed, screaming.

FULL SHOT of the room. She is alone.

67 INT. CORRIDOR NIGHT

LAURA's screams continue over SHOT. Doors open, along the corridor.

The GENERAL is first on the scene, followed by the HOUSEKEEPER and assorted SERVANTS, running up the stairs.

68 INT. CORRIDOR NIGHT

LAURA's scream continues over SHOT. Doors open. The GENERAL is first on the scene, followed quickly by the HOUSEKEEPER and SERVANTS.

## 69 INT. LAURA'S ROOM

As the GENERAL rushes to her side, LAURA throws her arms around him, sobbing.

GENERAL

(soothing)

There ...

LAURA

It was a cat. A huge cat. It was choking me.

The GENERAL and the HOUSEKEEPER exchange glances. The HOUSEKEEPER nods, kindly, for the GENERAL to release the girl.

HOUSEKEEPER

(briskly)

Now then ... you've been having a nightmare, that's all ...

The HOUSEKEEPER encourages LAURA to lie down again, and soothingly rearranges pillows, bedclothes.

LAURA

I'm - sorry -

GENERAL

(smilingly)

That's all right. You gave us all a fright though. - Thought it was some prowler.

LAURA makes an effort to smile back

HOUSEKEEPER

You'll be all right now ...

The GENERAL kisses LAURA's forehead. He moves to the door brusquely gesturing to the SERVANTS congregated there.

## 70 INT. CORRIDOR

The SERVANTS move away. The GENERAL waits for the HOUSEKEEPER outside the door of the adjoining room to LAURA's.

The HOUSEKEEPER comes out and closes the door. She clicks her tongue and shakes her head as she joins the GENERAL.

70 Continued

HOUSEKEEPER

Such screams. Enough to wake the dead.  
(nods towards Marcilla's  
door)

Poor Marcilla must have been frightened  
to death.

MUSIC STING AS

HOUSEKEEPER tries door. It is locked. She calls softly:

HOUSEKEEPER

Marcilla ...

There is no reply. She shrugs to the GENERAL.

GENERAL

Let her sleep ...

They move away along the corridor but CAMERA HOLDS on  
MARCILLA's door, moves THROUGH into:

71 INT. MARCILLA'S ROOM

CAMERA PANS ABOUT ROOM. The room is empty. CAMERA  
MOVES THROUGH WALL TO:

72 INT. LAURA'S ROOM

LAURA, still frightened, lies wide awake, eyes liquid, troubled,  
staring at the flickering shadows on the ceiling. CAMERA PANS  
TO:

THE WINDOW, outside a FULL MOON.

73 EXT. SPIELSDORF GARDENS NIGHT

HIGH ANGLE (AS P. O. V. from WINDOW) MARCILLA, back to  
CAMERA, in a shimmering see-through gown, is a ghostly figure in  
the moonlight.

ANOTHER ANGLE

She turns, framed against the MOON, and looks up towards LAURA's  
room.

74 INT. GENERAL'S STUDY (CORNER OF BALLROOM) DAY

The DOCTOR sips appreciatively at a glass of Madeira. The GENERAL moves uneasily about the room, frowning deeply.

GENERAL

I'm troubled, doctor. The child seems to get weaker and weaker.

DOCTOR

Anaemia. They don't eat. Only think of their figures. Common with young girls, sir, I assure you. - And a few old ones, too.

GENERAL

But these dreadful nightmares ... ?

DOCTOR

Body weakens, mind gets active. Needs iron, that's all. Greenstuffs. Red meat. Put some blood back into her.

(he sips at his drink)

Drop of port, perhaps, at night.

GENERAL

(still frowning)

I'm glad you don't see it as too serious a matter, doctor.

The DOCTOR knocks back his drink, rises.

DOCTOR

She'll be all right. ~~Marcilla is looking after her.~~

(he takes up his bag)

~~Pretty girl, that.~~

(starts to move to door)

I'll ride over again in a day or two ...

The GENERAL accompanies him towards the door.

75 EXT. SPIELSDORF CASTLE DAY

HIGH ANGLE (P.O.V. MARCILLA). A GROOM assists the DOCTOR on to his horse. The GENERAL raises a hand.

76 INT. LAURA'S ROOM DAY

MARCILLA looks down from the window, a slight smile on her lips. She turns at a faint SOUND, to:

LAURA, pale, sedated, stirs from a day dream.

MARCILLA crosses quickly to her side, strokes her brow gently.

LAURA opens her eyes, smiles gratefully at MARCILLA.

LAURA

You are so kind to me. I swear I shall  
die when you leave ...

MARCILLA caresses her cheek, shoulder, breast.

MARCILLA

I'll never leave you ...  
(she leans forward to  
kiss the forehead, eyes,  
cheek)  
... my dearest Laura ...

LAURA puts her arm around MARCILLA, gratefully. MARCILLA embraces her passionately, kisses her neck, brushes her lips down to the breast.

SC. 77

Weather permitting, this will be a location scene and the dialogue of sc. 78 will all be played outside the Spielsdorf House.

... looking up to LAURA'S window.  
He is deep in thought. Only at the last moment is he aware of a horseman, pulling up his mount. He turns to see:

CARL. The young man dismounts. He also glances up at LAURA's window.

78 INT. GENERAL'S STUDY

CARL follows the GENERAL into the room.

CARL

I've been to the Wollheimer's farm, sir.  
The new barn is ready for use.

GENERAL

(distractedly)  
Yes ... good ...

78 Continued

CARL

How is Laura, sir? May I see her?

GENERAL

(shakes his head)

I don't understand. She doesn't seem  
to want to see anyone except -  
(breaks off)

CARL

(a trifle jealous)

Marcilla?

GENERAL

Yes...

CARL

(hesitantly)

Laura seems devoted to her....?

GENERAL

(gruffly)

Nevertheless, I'll be glad when the  
Countess returns....

GENERAL turns and strides into the house. CARL looks after him.

79 INT. LAURA'S ROOM NIGHT

CAMERA MOVES IN TO LAURA as she thrashes her body about in some sleep panic,  
then opens her eyes, reacts with a kind of fascinated terror to:

ADVANCING CAMERA.

LAURA

(like a reluctant nymphomaniac)

No...no...please....no more....

oh no....please....

Her voice rises and then crescendoes in a piercing SCREAM.

HARSH CUT TO:

80. EXT. COUNTRYSIDE NIGHT

A horseman spurs his mount through the night, ignoring low hanging branches  
which whip at his body. Man and horse speed on purposefully.

81. INT. LAURA'S ROOM NIGHT

The GENERAL holds LAURA's hand tight, looks down with pain at:

81 Continued

LAURA, her body jerks spasmodically: her breath comes in forced groans: she is like a woman approaching her climax.

82 EXT. VILLAGE NIGHT

The horseman reaches the village and the muffled pad of the horse's hooves turns to a harsh clatter on the cobblestones. The houses are all in darkness.

He dismounts and thunders on the door of a house detached from the others. A light appears in an upstairs window.

WINDOW. The nightcapped DOCTOR opens the window and blinks blearily down.

HIGH ANGLE: It is CARL who stands by the door, looking up.

CARL

Doctor! You must come at once.

83 INT. LAURA'S ROOM NIGHT

The HOUSEKEEPER rubs at LAURA's wrists. LAURA lies there, in a deathly pallor. The GENERAL gnaws at his moustache. Suddenly, LAURA stirs.

LAURA

(faintly)

Marcilla ... Mar-cill-a ...

The HOUSEKEEPER looks at the GENERAL, troubled.

GENERAL

(curt)

Fetch her.

84 EXT. VILLAGE NIGHT

CARL leads a horse from the stable at the side of the house, as the DOCTOR, hat and spectacles awry, comes out.

CARL almost drags him on to his horse. They both gallop away.

85 INT. CORRIDOR NIGHT

The HOUSEKEEPER frowns because MARCILLA does not answer. She knocks on the door again, much louder, and calls:

85 Continued

HOUSEKEEPER

Marcilla!

Still no answer. The HOUSEKEEPER purses her lips, takes the bunch of keys from her belt. She opens the door, gasps.

86 INT. MARCILLA'S ROOM NIGHT

P.O.V. HOUSEKEEPER. The room is empty. A window is half open.

87 EXT. COUNTRYSIDE NIGHT

The two men ride like fury. The first pale light of day streaks the sky.

88 INT. LAURA'S ROOM

LAURA clutches at the GENERAL's arm, tries as though to pull herself up.

LAURA

(almost pleading)

Marcilla.

The GENERAL turns as he hears the HOUSEKEEPER enter. She remains by the door, afraid - though she doesn't know of what.

GENERAL

(angrily)

Where the devil is she?

HOUSEKEEPER

I don't know, sir. Her room is empty.  
I - she -

The HOUSEKEEPER starts at a sudden voice behind her.

MARCILLA

I am here . . .

MARCILLA crosses to the bed. The HOUSEKEEPER, without thinking, crosses herself. MARCILLA takes LAURA's hand and immediately the restiveness ceases. LAURA lies quietly.



88 Continued

MARCILLA

(softly)

I could not sleep. I went to the chapel,  
to pray.

MARCILLA addresses the HOUSEKEEPER. Her tone is sweet,  
gentle.

MARCILLA

You can draw the curtains. It is daylight  
now.

The HOUSEKEEPER swallows, moves to the window. As she  
draws the curtains, the harsh grey light bathes LAURA. She  
lies at rest, eyes closed, deathly pale, a gentle loving smile on  
her lips.

MARCILLA bends over as though to hear her heart. The GENERAL's  
eyes dilate. MARCILLA straightens up. She looks straight at the  
GENERAL. He stares back as though hypnotised by her.

MARCILLA

(softly, sweetly)

She is dead.

89 EXT. SPIELSDORF CASTLE DAY

CARL's horse turns in at the gates, the DOCTOR's horse hard on  
his heels.

CARL is dismounted and ready to help the DOCTOR down by the  
time the DOCTOR reins his mount.

90 INT. LAURA'S ROOM DAY

The GENERAL drags his eyes up from the dead LAURA to stare  
accusingly at MARCILLA. MARCILLA meets his gaze with a  
look of sweet and simple honesty.

The GENERAL's head turns sharply as the DOCTOR and CARL  
burst into the room.

CARL catches his breath sharply and covers his eyes.

The DOCTOR puts his hand on LAURA's heart.

90 Continued

DOCTOR (P.O.V. FROM LAURA). His expression is at first intent, professional. Then his eyes suddenly widen in horror, his jaw slackens.

M.S. THE DOCTOR. He takes a pace away from the bed, pointing, then steps forward to pull down LAURA's bodice.

FOUR TO SIX FRAME  
CUTS IN C.U. OF:-

THE GENERAL

HOUSEKEEPER

CARL

C.U. DOCTOR'S HAND and LAURA's exposed breast.

B.C.U. DETAIL. The twin puncture marks on the breast.

CAMERA HOLDS a moment on the group around the bed, almost a FREEZE FRAME, they are so motionless in shock. Then the GENERAL whirls around and bawls out:

GENERAL

Marcilla!

91 INT. CORRIDORS DAY

The GENERAL calls again, distantly, and his voice echoes mockingly in the empty corridors of the house.

GENERAL (V.O.)

Marcilla!

92 EXT. GROUNDS DAY

CAMERA TRACKS SMOOTHLY across the lawns and into the copse. The rustling leaves seem to whisper (FX) Mar-cill-a. Marcilla.

FADE

93 INT. MORTON DRAWING ROOM NIGHT

C.U. EMMA, weeping. PULL BACK TO:  
MEDIUM TWO SHOT. EMMA being comforted by MADEMOISELLE PERRODOT, her governess.

93 Continued

FULL SHOT: CARL, in dusty riding habit, faces MORTON.

MORTON

Poor Laura...and the General?

CARL

(jaw set tight)

He has gone away, sir, to visit a friend,  
The Baron Hartog.

MORTON nods, though without recognition of the name.

CARL, about to leave, glances across at the weeping EMMA,  
hesitant about bidding her goodbye.

MORTON sees his dilemma, nods understanding, leads him to  
the door.

MORTON

(a glance back at EMMA)

Mademoiselle Perrodot will look after her...

94 EXT. MORTON HOUSE AND GROUNDS NIGHT

A GROOM holds CARL's horse in readiness. MORTON and CARL leave the lighted house. MORTON shakes CARL's hand warmly. CARL mounts his horse.

MORTON raises a hand in salute as CARL rides away, then starts back to the house. CAMERA WHIP PANS TO:

HIGH ANGLE: L.S., the lighted house. REVERSE TO:

THE MAN IN BLACK, astride his horse, against the three quarter moon.

C U. THE MAN IN BLACK. He looks down silently.

95 EXT. MORTON HOUSE DAY

A GROOM waits with two horses. MORTON, elegant in riding habit, stands nearby, patiently tapping his calfskin boots with his stock.

He smiles and moves to greet a rather pale EMMA, as she emerges from the house, dressed for riding.

MORTON assists her on to her mount.

96 EXT. COUNTRY ROAD DAY

A fast moving COACH.

The COACHMAN whips hard at the horses. A FOOTMAN sways by his side.

ANOTHER ANGLE: as the COACH goes past CAMERA. Other SERVANTS ride behind.

ANOTHER ANGLE: the WHEELS of the COACH bounce dangerously in the ruts of the roughly made road.

97 EXT. MORTON DRIVE DAY

The MOUNTS of MORTON and EMMA trot towards the LODGE GATES.

98 EXT. ROAD DAY

P.O.V. from behind COACHMAN, in B.G., the LODGE GATES to MORTON's house.

98. Continued

REVERSE: the COACHMAN suddenly pulls hard at the reins but too late as...

....a WHEEL hits the edge of the ditch by the roadside and...

,...the HORSE rear frightenedly, and the COACH lies askew, just outside the LODGE GATES, as:-

LODGE GATES. The MOUNTS of MORTON and EMMA react. MORTON fights his own horse and at the same time, grabs the reins of EMMA's rearing mount.

MOUNTS. The COACHMAN, FOOTMAN and SERVANTS all leap down

LODGE GATES. MORTON gets the two HORSES under control, swings down rapidly from his own mount.

MORTON  
(a shout, to EMMA)  
Wait here....

THE COACH is at an angle with one wheel in the ditch. The SERVANTS are running around, cursing and swearing.

MORTON comes into SHOT and moves immediately to the COACH, wrests open the door and holds out a hand to assist the COUNTESS from the COACH.

EMMA, disregarding her father's instructions, rides up, dismounts, glances startled at MORTON and the COUNTESS as:

COUNTESS  
(distressed, indicating the coach)  
My niece....

MORTON  
  
Emma....

EMMA nods, moves past them, into the COACH.

CAMERA on MORTON and the COUNTESS.

MORTON  
My house is nearby. You must rest...

COUNTESS  
No. My journey is imperative (SHE  
CALLS OUT TO HER SERVANTS) Quickly....!

In B.G., the SERVANTS are wrestling to get the COACH back on the road. CAMERA PANS to EMMA as she appears at the door of the COACH.

EMMA  
Father.....

98 Continued

MORTON

Yes?

EMMA

She is shocked. We must take her home with us.

COUNTESS

But my brother is dying. I cannot delay....

MORTON

Then if you would allow me to suggest.....?

COUNTESS

Yes?

MORTON

Your niece, madame.....?

MORTON pauses for the name. The COUNTESS supplies it.

COUNTESS

Carmilla?

MORTON bows slightly in recognition.

MORTON

Carmilla would be more than welcome to stay with us.... (HE IS ENCOURAGED BY EMMA'S OBVIOUS ENTHUSIASM IN B.G.) ....while you continue your journey.

COUNTESS

I could not presume.....

MORTON, smiling, gestures to the eager EMMA

MORTON

My daughter would be grateful for her company....

98. Continued

EMMA waits, breathless, as the COUNTESS looks as though she might refuse. Then the COUNTESS smiles, holds out her hand to MORTON.

COUNTESS

Sir....you are too kind....

99. INT. COACH DAY

EMMA moves back into the coach, puts an arm around the girl inside.

EMMA

(excitedly)

You are to stay with us....

REVERSE to CARMILLA, the girl in the coach. CARMILLA is MARCILLA.

C.U. CARMILLA, innocent trusting eyes beneath fluttering eyelashes.

FADE

100. DELETE

101. DELETE

102. INT. MORTON DRAWING ROOM DAY

Late afternoon, two days later. CAMERA on the GOVERNESS as she walks about the room, picking up different objects.

GOVERNESS

Das Buch.....

102 Continued

INCLUDE EMMA.

EMMA  
(bored)

Das buch.

GOVERNESS

Die vase.

EMMA

Die vase.

INCLUDE CARMILLA.

GOVERNESS

(moving to a bay window)

Das Erkerfenster.

EMMA

Das Erkerfen -

(she breaks off)

- I don't even know what it is!

CARMILLA

(in perfect German)

Das Erkerfenster - the bay window.

EMMA

I can't say it. German is so difficult.

GOVERNESS

(with gentle firmness)

You must try . .

EMMA

(brightly)

I'll try tomorrow . . .

GOVERNESS

All right You'd better get ready for dinner  
then. Your father will be home soon . . .

EMMA

(promptly)

Yes . . .



103 EXT. MORTON HOUSE NIGHT

The lighted house.

104 INT. LANDING AND TOP OF STAIRS NIGHT

EMMA, changed for dinner, moves to the door of CARMILLA's room, knocks. CARMILLA answers:

Who is it? CARMILLA (V.O.)

Emma. EMMA

Come in. CARMILLA

EMMA opens the door and immediately reacts to:-

105 INT. CARMILLA'S ROOM NIGHT

(P.O.V. EMMA) Three or four beautiful dresses laid out on CARMILLA's bed. REVERSE TO:

EMMA, as she enters, intrigued by the sophisticated gowns.

ANOTHER ANGLE: CARMILLA is in a hip bath. She smiles at EMMA's wonderment.

CARMILLA  
You can wear one if you like ...  
(she rises from the bath)  
... give me a towel.

EMMA admires CARMILLA's beautiful body unashamedly as she takes a towel, warming at the nearby stove, and hands it to her. EMMA returns to gaze down at the dresses.

EMMA  
May I really?

CARMILLA smiles assent and watches as EMMA takes off her gown.

---

The scene is now for the director to play: it is simply two young girls, unashamed of their nakedness with each other, trying different gowns and perfumes, exploring ways of making themselves look more provocative such as damping the light muslin so that it will cling to the body.

Delete last paragraph on Page 32 - "The scene is now for the director to play" down to "cling to the body"

105 Continued

EMMA wears no underclothes beneath the dress. She slips into a gown of muslin as CARMILLA, towel draped, comes across to her. CARMILLA studies her critically as EMMA looks in a cheval mirror.

CARMILLA

No....you should damp the muslin first, so that it clings.

EMMA looks at her, puzzled. CARMILLA smiles, demonstrates, taking a jug of water, sprinkling the inner folds of EMMA's gown.

CARMILLA

There.....you see.....

CARMILLA moves the lamp to an advantageous position and EMMA's form is now clearly distinguishable beneath the muslin. EMMA's eyes widen.

EMMA

But...it's like being naked...

CARMILLA

Yes... (she touches EMMA's hair)  
and you should wear your hair back,  
like this...(she strokes EMMA's hair  
back) you have a beautiful neck....  
you should show it.....

EMMA continues to look doubtfully in the cheval glass at the shape revealing dress.

CARMILLA

Wait....

CARMILLA moves quickly to the dressing table and returns with a perfume spray. She squirts some on to the back of her wrist for EMMA to judge. EMMA is delighted with it.

CARMILLA

It comes from Paris....

CARMILLA dabs the perfume behind EMMA's ears, in her breasts. Her touch is as light and lingering as a lover's.

CARMILLA

There....

105

Continued

She surveys EMMA, makes a few more adjustments to the gown. EMMA is pleased with her appearance but still dubious.

EMMA

I'm sure I will shock everyone.  
- What will you wear?

CARMILLA

Nothing...or perhaps just a towel...  
then we can shock everyone together.

EMMA

(smiling)

Carmilla....

CARMILLA drapes the big bath towel about herself like a Grecian style town - and she is so stunning, it looks great on her. Playing the part, she advances on EMMA, holds out a langorous hand.

CARMILLA

Good evening, Miss Morton...

EMMA

(laughing)

You wouldn't dare...

CARMILLA

I'm going down now....

CARMILLA moves to the door. EMMA laughs. CARMILLA opens the door. EMMA's expression turns to horror.

EMMA

No!

EMMA runs across the room to close the door. CARMILLA feints to open it again. EMMA chases her to stop her. CARMILLA's towel falls off. She still pretends that she is trying to make for the door.

## 105 Continued

Because they are young, this leads to a certain amount of girlish horseplay and they both finish up on CARMILLA's big bed. The headboard is roccoco and mirrored; thus we get several images of their play at the same time.

The scene finishes with CARMILLA on top of EMMA. EMMA stops laughing. So does CARMILLA. EMMA seems hypnotized by her.

B.C.U. EMMA, transfixed.

B.C.U. CARMILLA, that mesmeric gaze.

FULL SHOT: the two girls on the bed, then:

## 106 INT. HALL NIGHT

The BUTLER beats the dinner gong.

A MAID moves through into the dining room, carrying a platter.

MORTON, very elegant, comes down the stairs, smiles and nods at the GOVERNESS, who comes out from the drawing room. About to chat, they both suddenly react and:

Even the BUTLER's eyelids flicker at:-

LOW ANGLE: CARMILLA and EMMA both look stunning as they move gracefully down the staircase.

CAMERA on MORTON who has to adjust very rapidly to this suddenly grown-up and sophisticated looking daughter. He plays it well, advancing gravely to the foot of the stairs, to bow and take EMMA's hand. MORTON; (with sincerity) "You look quite lovely"

The GOVERNESS says nothing but there is a hint of reproof in the severity of her expression as she follows MORTON and EMMA into the dining room, with CARMILLA.

CAMERA on the BUTLER, who moistens dry lips with the tip of his tongue as the sensuous CARMILLA brushes past him.

## 107 INT. DINING ROOM NIGHT

FULL SHOT: MORTON and GOVERNESS, EMMA and CARMILLA, all at dinner, being served by the BUTLER and MAID. General chat and laughter. The GOVERNESS is slightly less frosty, charmed

107 Continued

by CARMILLA's warm smile.

108 EXT. MORTON HOUSE NIGHT

The Gothic towers spindly against the watered moon.

109 INT. EMMA'S ROOM NIGHT

EMMA sleeps. On the table by her side is an oil lamp, wick turned down low.

A dark SHAPE crosses CAMERA.

EMMA turns in her sleep, opens her eyes, SCREAMS.

B.C.U. EMMA's eyes.

B.C.U. CAT's eyes, which suddenly DISSOLVE as ...

EMMA gasping with fear, turns to fumble desperately with the oil lamp.

The LAMP flares.

C.U. EMMA. The terror dies in her face as ...

The DOOR opens and MADEMOISELLE PERRODOT stands there, holding a lamp.

The ROOM is now quite well lit. There is no CAT.

The GOVERNESS crosses to the bed.

EMMA  
I'm sorry ... I must have dreamed ...

GOVERNESS  
Dreamed what?

EMMA  
(slowly)  
A great - cat - it was there...

EMMA points to the foot of the bed.

GOVERNESS  
A nightmare...

EMMA  
But - my eyes were open - I swear I  
saw it.

The GOVERNESS crosses to the window, which is open on the  
latch. She closes it.

EMMA looks very childlike, sitting up in bed, demonstrating  
with her hands.

EMMA is suddenly slightly hysterical.

EMMA  
Don't laugh at me!

The GOVERNESS loses her smile, frowns. She sits on the bed.

109 Continued

GOVERNESS

I'm sorry. I was only joking, to make you feel better. But you must be reasonable. Either you had a nightmare - or you were awake and you saw a cat -

EMMA

(insists)

A big cat. Grey.

EMMA sits in bed, pouting, the GOVERNESS by her side.

There is a sudden MIAOUW (O.S.) and EMMA gasps with fear, throws her arms round the GOVERNESS.

Even the GOVERNESS pales. Her EYES dilate, then become normal, crease with humour. She bites her lip to restrain a smile.

She holds EMMA tenderly, speaks soothingly to her.

GOVERNESS

It's all right. Look. It's only Gustav ...

Slowly, EMMA unburies her head from the GOVERNESS' breasts, looks apprehensively, blankly, towards ...

... the DOOR, HIGH ANGLE. A TABBY CAT is poking its head round the open door, enquiringly. It miaouws again.

The GOVERNESS smiles openly, gently disentangles herself from EMMA, goes over to pick up the TABBY CAT.

GOVERNESS

(scolding)

Gustav! You are very bad. You know you should be in the kitchen. And look what you have done. Emma was terrified of you.

She walks back to EMMA, stroking the TABBY CAT.

EMMA watches, half relieved, half puzzled.

The GOVERNESS offers the TABBY CAT to EMMA to hold, but EMMA shudders away. GUSTAV miaouws plaintively.

109 Continued

EMMA

But Mademoiselle Perrodot, it wasn't Gustav!  
It was big and grey ...

The GOVERNESS is unperturbed. She fondles the TABBY.

GOVERNESS

And shall I make Gustav big and grey  
for you ... ?

(to Emma)

Turn down your lamp ...

(gently, as Emma  
hesitates)

... do as I say ...

Reluctantly, EMMA turns down the lamp.

Holding GUSTAV under her arm, the GOVERNESS shifts her own  
lamp to one corner of the room.

Then she holds up GUSTAV and ...

EMMA gasps ...

... at the huge, hulking grey shadow on the wall.

The GOVERNESS laughs, releases GUSTAV, shoos him from the room  
and closes the door. She fetches the lamp back to EMMA's bedside.

GOVERNESS

There you are, you see - You mustn't  
let your imagination get the better of you.

She turns up EMMA's lamp to brightness again.

EMMA bites her lip.

EMMA

I'm - sorry -

The GOVERNESS smiles, strokes her hair, encourages her to lie  
down again, tucks in her bedclothes.

GOVERNESS

(softly)

And will you sleep now?



109 Continued

EMMA is still troubled.

EMMA

I'll - try -

The GOVERNESS kisses her lightly on the forehead, takes up her lamp.

LOW ANGLE, P.O.V. EMMA. The lamplight throws the FACE of the GOVERNESS into relief, making her look slightly sinister.

GOVERNESS

(grimly)

The trouble with this part of the world  
is - they have too many fairy tales ...

HARSH CUT TO

110 EXT. COUNTRYSIDE NIGHT

The MOON lies low on the horizon, edging with silver the silhouette of ...

... the trees. A SHAPE moves through them to:

ANOTHER ANGLE: The shape of a WOODMAN'S HUT.

CAMERA approaches:-

A WINDOW of the HUT, faintly lit.

CAMERA MOVES THROUGH to:

111 INT. WOODMAN'S HUT

A NIGHTLIGHT burns near a rough wooden COT.

In the COT, a YOUNG GIRL sleeps. She is about fifteen.

CAMERA CLOSES IN on the COT, the peacefully sleeping GIRL ...

C.U. THE GIRL. A SHADOW like a CLAW falls across her face and then:-

CRIMSON NAILS on elegant, white fingers. The HAND caresses the GIRL's face.

111 Continued

The GIRL moves sensuously in her sleep. Her eyes flutter open. The quick alarm in them immediately becomes an entranced gaze. Her lips pout invitingly.

HARSH CUT TO

112 EXT. WOODMAN'S HUT NIGHT

A piercing SCREAM over.

The SHRILL of night BIRDS as they take to the air in alarm.

113 INT. WOODMAN'S HUT NIGHT

CAMERA on the DOOR as it bursts open to reveal ...

... the WOODMAN'S WIFE in nightcap and gown.

C.U. WOODMAN'S WIFE. She screams terrifyingly.

B.C.U. MOUTH. The SCREAM continues.

CUT TO

114 EXT. KARSTEIN GRAVEYARD NIGHT

The scene is quiet, peaceful, after the violence of the scream. Just the soft cawing of crickets, the whisper of the leaves. Do they whisper Mar-cill-a?

The pale moon whitens the grey tombstones. CAMERA PANS GENTLY ROUND, re-establishing the castle and tower from the first scene, then picks up ...

... a ghostly FIGURE flitting between the trees. It emerges into the graveyard and we see ...

CARMILLA.

ANOTHER ANGLE: the outline of the CASTLE, dark, brooding, forbidding. CARMILLA moves past CAMERA, towards the CASTLE. As she reaches the giant doors ...

... the FIGURE DISSOLVES and there is only ...

... the CASTLE ...

114 Continued

... A NIGHT OWL, watching apprehensively and  
... the MOON

115 EXT MORTON HOUSE DAY

Bright sunshine Birds sing cheerfully All is in complete contrast  
to the last SHOT

116 INT. TERRACE DAY

MORTON is being served breakfast. The GOVERNESS comes out  
from the house. MORTON rises finds a chair for her She smiles  
thanks to him nods to RENTON, the BUTLER, who bows to her

GOVERNESS

I have let Emma sleep on. She had a  
bad nightmare again

MORTON frowns He pushes the untouched breakfast dish from  
him.

MORTON

It's beginning to worry me. She seems  
to have them every night now And she's  
so pale and listless. - I think she must  
be fretting about Laura .

MORTON sees CARMILLA coming out and rises again The BUTLER  
bows to CARMILLA and finds her a chair MORTON re-seats himself  
and resumes:

MORTON

Unfortunately I must travel to Vienna  
today You'll write to me, let me know  
how she is?

The GOVERNESS gestures "naturally" CAMERA PANS TO:

CARMILLA

MORTON (V. O .)

I think you'd better call the doctor in - a  
tonic might do her good

116 Continued

CARMILLA's eyes dilate slightly at the mention of the DOCTOR

MORTON  
It's probably just nerves  
(he smiles)  
But I know I can leave her safely  
in your hands.

FULL SHOT. MORTON looks from the GOVERNESS to CARMILLA.

GOVERNESS  
Of course.

CARMILLA nods gravely.

CARMILLA  
I'll look after Emma as though  
she were my own dear sister.

MORTON  
I'll just look in and see how she  
is before I go....

The GOVERNESS waves away the BUTLER, about to serve her, and rises.

GOVERNESS  
(propriatorially)  
I'll come with you....

They move into the house.

The BUTLER approaches CARMILLA with a jug of coffee. CARMILLA, looking after MORTON and the GOVERNESS, smiles at him.

117 EXT. COUNTRY ROAD DAY

A COACH, travelling at a sedate pace.

118 EXT. BARN LOCATION DAY

CARL looking very handsome and manly, shirt unbuttoned, is supervising some FARM LABOURERS.

119 EXT. COACH DAY

MORTON, leaning out of the coach window, calls to the COACHMAN to halt.

120. EXT. BARN DAY LOCATION (OR GREEN SET)

CARL turns at a call.

MORTON (V.O.)  
Carl....

CARL smiles, moves to greet MORTON.

120 Continued

MEDIUM TWO SHOT MORTON and CARL. They shake hands warmly.

MORTON

I'm just on my way to Vienna, a business trip ...

CARL

Good to see you, sir. How is Emma?

MORTON

(frowns)

Not too well just recently. Bit upset, I think, about Laura.

CARL loses his smile.

MORTON

- Why don't you look in and see her, Carl, while I'm away ...?

CARL

Of course, if I can ...

CARL gestures towards the BARN, the WORKERS. MORTON pats his arm in thanks.

MORTON

I know you're busy, but do try. I must rush ...

(as he moves  
away)

... now don't forget, some time this week, try and get over ...

CARL smiles.

CARL

I will, sir ...

CAMERA on MORTON, who waves a hand as he moves away.

MORTON

She has a young friend staying with her, so there you are, two pretty girls to visit ...

120 Continued

CAMERA on CARL. His smile fades.

C. U. CARL. His eyes tell us that he still thinks only of LAURA and can't yet take jokes about pretty girls.

121 EXT. COUNTRY ROAD DAY

MORTON closes the coach door behind him, signals to the COACHMAN to continue.

The COACH drives off.

122 INT. EMMA'S ROOM NIGHT

EMMA, not yet undressed, lies on her bed, head rested on the heel of her hand, listening intently to:

CARMILLA, who sits by the side of the bed, reading aloud,

CARMILLA

"... he enfolded her in his arms and  
there was rapture in their wild embrace."  
(she smiles faintly  
and closes the book)

There.

EMMA

Oh, Carmilla, do let us have another  
chapter. You read so beautifully.

CARMILLA

Tomorrow.

EMMA

You're not going?

CARMILLA looks towards the MOON, which seems to beckon her from the open window.

CARMILLA

I must.

EMMA is immediately conscience stricken for being so selfish.

EMMA

I'm sorry. You've read too much.  
It's tired you.

122 Continued

CARMILLA lays aside the book, rises. She seems, at all times, drawn to the MOON.

CARMILLA

Perhaps.

EMMA

I wish I felt tired. I never do, not at night. Just sort of - excited.

CARMILLA glances towards her.

CARMILLA

(softly)

Do you?

EMMA

Yes ... and I don't sleep ... at least not for ages ... and then I feel so wretched and tired during the day.

CARMILLA looks back towards the MOON.

CARMILLA

(softly)

And do you dream?

EMMA

Horrid dreams. You know I do. And so - strange and - lifelike.

CARMILLA keeps looking towards the MOON. It is as though she is hypnotised by it. And her voice is soft and hypnotic, soothing EMMA into a state almost of trance.

CARMILLA

Tell me. . . . what do you dream

EMMA

About the cat?

I haven't told - anyone . . .  
not anything. I can't

CARMILLA

About everything?

EMMA

I - haven't told - anyone.

122 Continued

CARMILLA

Tell me.

EMMA

The cat comes ...

CARMILLA

Yes?

EMMA

It sits at the foot of my bed, staring.

C. U. EMMA. Her face is blank. Her eyes stare past CAMERA.  
She lives out her dream.

EMMA

Then reaches out towards me. I try  
to scream but my throat is strangled.  
It lies across me, warm and heavy,  
and I think I am suffocating. I feel its  
fur in my mouth and then I retch with  
fear and then ...

CARMILLA turns towards her, to CAMERA.

CARMILLA

(soft, taunting)

Then ... ?

EMMA shakes her head as though to cast off the spell. Her voice  
low, without looking at CARMILLA, she says:

EMMA

... the cat - turns - into -

She looks up at CARMILLA, at CAMERA.

EMMA

- you, Carmilla.

CARMILLA smiles with charming good humour.

CARMILLA

Me?

EMMA's eyes fill with tears. She reaches out her arms pleadingly.



120 Continued

EMMA

And then you embrace me and kiss me,  
and suddenly I know that everything  
is all right, and I am so happy....

CARMILLA continues to smile enigmatically.

EMMA's eyes fill with pain at the remembrance.

EMMA

But, even as you're holding me tight  
to you, I feel a pain, sharp as needles,  
dragging at me. I feel life running  
out of me, as though my blood were being  
drawn and -

EMMA hesitates.

CARMILLA

- and?

EMMA

(simply, like a child)  
And then I wake, and scream.

CARMILLA's hard expression softens to one of compassion.

She moves quickly across the room towards the bed, where EMMA holds out  
her arms to her.

CARMILLA embraces her.

CARMILLA

Oh, my poor darling...

EMMA makes no resistance as CARMILLA starts to unbutton the bodice of her  
dress.

CARMILLA

You know you'll always be safe while  
I'm with you.

EMMA seems pale, drawn. She lies there passively as CARMILLA soothes  
her, kissing her forehead, cheek, lips, neck, breasts.

## 123 EXT. MORTON HOUSE NIGHT

A TREE bends its boughs before the wind, like witches' fingers reaching for the MOON.

The impatient SNORT and NEIGH of a HORSE.

SILHOUETTE of a rearing HORSE and RIDER against the MOON.

THE MAN IN BLACK reins and quietens the HORSE.

C.U. THE MAN IN BLACK, his livid white countenance.

His expression is blank, like a death's mask.

There is just the hint of a SMILE on his face.

L.S. the RIDER and HORSE, framed against the MOON like a tiny statuette.

DISSOLVE TO

## 124 EXT. PARKLAND DAY

The park. In one corner is a GAZEBO. Beyond, a dusty road which bends sharply towards the village.

CAMERA MOVES IN SLOWLY to the two girls, sitting in the GAZEBO. The scene is leisurely, beautiful.

## 125 INT. GAZEBO STUDIO

EMMA is seated so that she can get the sun, eyes closed against its brightness, revelling in its warmth.

CARMILLA sits, eyes downcast, in the shadow.

EMMA stirs lazily, half turns to glance at CARMILLA.

EMMA

Why do you sit always in the shade?

CARMILLA

The sun is too bright for me. It hurts my eyes.

EMMA

(eyes closed)

Then close them. It is glorious. You can feel the warmth - penetrate. It is like - life.

125 Continued

CARMILLA

(shortly)

You do talk such nonsense sometimes.

EMMA just smiles.

CARMILLA's head turns sharply towards a distant SOUND and she frowns. She looks frightened and puzzled.

CAMERA PANS to EMMA. She seems to be sleeping. She makes no reaction to the SOUND, soft voices singing dolefully.

CUT TO

126 EXT. VILLAGE ROAD

DAY

A FUNERAL PROCESSION is on its way to the cemetery.

It is a sad and dismal affair. A YOUNG PRIEST walks ahead of the bier, an ordinary wooden cart. The coffin is roughly made and small.

The weeping PARENTS walk behind and we recognise the WOODMAN'S WIFE. Behind them are a few VILLAGERS, mostly old PEASANT WOMEN in black. The SOUND is their mourning hymn.

127 INT. GAZEBO

The SOUND is louder now.

EMMA blinks, frowns, turns her head towards the SOUND.

CARMILLA drags her hands down over her face, unnoticed by EMMA.

EMMA gets quickly to her feet. CARMILLA does not move.

128 EXT. VILLAGE ROAD

The FUNERAL PROCESSION passes by, on the other side of the railings. (P.O.V. EMMA).

129 INT. GAZEBO

REVERSE to EMMA. She stands ~~erect and sings the words of the hymn with the mourners.~~

CARMILLA grits her teeth and blocks her ears with clenched fist as (POINT OF AUDIBILITY, CARMILLA) the SOUND distorts,

129 Continued

magnifies, discords.

CARMILLA. Hands over ears, she calls out:

CARMILLA  
Stop it. Stop it!

The SOUND stops abruptly. (It is the end of the hymn). EMMA, amazed, comes quickly to kneel by CARMILLA's side.

CARMILLA has dropped her hands but is trembling from head to foot.

EMMA  
Carmilla, what is it?

CARMILLA  
(trying to smile)  
Nothing. Just that dreadful noise.

EMMA  
(bewildered)  
The funeral? It was the woodman's daughter.

CARMILLA is still frightened, trembling.

CARMILLA  
I hate funerals.

EMMA looks away from her after the now distant FUNERAL PROCESSION.

EMMA  
I thought it rather sad - and yet beautiful.

CARMILLA  
Everyone has to die.

129 Continued

EMMA  
(reproachfully)  
But she was so young ...

CARMILLA does not answer. EMMA stares down the road again.

EMMA  
That is the second tragedy they have had  
recently in the village. The ~~swine~~ blacksmith's  
~~herd's~~ young wife died only a week ago.

CARMILLA starts to tremble again. EMMA does not notice at first.

EMMA  
I hope there is no plague or fever coming.  
My father said -

EMMA turns to address CARMILLA and reacts instantly: she puts  
an arm round the shaking CARMILLA.

EMMA  
There! I knew you were not well. And  
I have been saying all these foolish things.  
(she helps Carmilla  
up)  
Let's go back home ...

CARMILLA takes a halting step forward, then turns and clings to  
EMMA. Her face contorts, her breath comes with difficulty, her  
whole body vibrates.

EMMA  
(with alarm)  
Carmilla!

CARMILLA  
(desperately)  
Hold me. I beg you. Hold me tight.

EMMA, frightened, holds on to CARMILLA. Strange choking sounds  
come from CARMILLA's throat. Then her fever climaxes and she  
slumps, spent, against EMMA.

129 Continued

The fear dies from EMMA's eyes, to be replaced by compassion. Keeping an arm around CARMILLA, she steers her gently towards the step.

EMMA

Come on ...

130 EXT. MORTON HOUSE NIGHT

The upstairs windows are lighted. The distant CRY of a yelping HOUND.

131 INT. CORRIDOR NIGHT

The GOVERNESS, lamp in hand, moves along one of the corridors. She pauses by EMMA's door, slightly open, listens.

The GOVERNESS smiles.

132 INT. EMMA'S ROOM NIGHT

Both girls are in nightgowns and robes. CARMILLA reads to EMMA.

CARMILLA

"... pulling her gently towards him,  
he showered the sweet, upturned face  
with manly kisses."

133 INT. CORRIDOR

The GOVERNESS, still smiling, shakes her head, continues along the corridor.

134 INT. EMMA'S ROOM NIGHT

CARMILLA, with an expression of petulance, lays the book aside.

CARMILLA

This is a silly book ...

EMMA is disappointed.

EMMA

But it's a lovely story ... don't you  
wish that some handsome young man  
would come into your life?

134 Continued

CARMILLA

No. Do you?

EMMA

I'd like to see one.

(she sighs)

I wish Carl would come again.

(she sighs again)

He's very handsome.

CARMILLA

(sulkily)

Who?

EMMA

Carl Ebbhardt. He manages General  
Spielsdorf's estate. - Do you know  
the General?

CARMILLA

No.

EMMA

(sadly)

His niece was my best friend ... Then ...

(she bites her lip)

... she died -

CARMILLA cuts her off.

CARMILLA

(rudely)

You chatter on like an old peasant woman  
sometimes. Always of death and tragedy.

CARMILLA walks angrily over to the window, stares out at the MOON,  
now hidden behind dark clouds.

EMMA looks crestfallen.

EMMA

Carmilla, you are unkind ...

CARMILLA

You know how it upsets me.

EMMA is immediately repentant.

134 Continued

EMMA

I am sorry. Forgive me ...

CARMILLA turns quickly towards her, smiles.

CARMILLA

No. Forgive me. I shouldn't snap at you like that ...

CARMILLA holds out her hands. EMMA smiles, takes them.

EMMA

You are so sensitive ...

CARMILLA

Only about some things.

(she pulls Emma  
into an embrace)

And about you.

EMMA

Silly. Why about me?

CARMILLA

Because I love you.

(she closes her eyes  
as though in pain)

And I cannot bear to have you talk of -  
anyone - who would take you from me.

CAMERA on EMMA in the clinch, her eyes puzzled. Gently, she pushes CARMILLA away from her.

EMMA

Take me away? Who can you mean?

You know we'll always be friends.

(she smiles)

You don't mean my handsome young man?

(she giggles)

Why I do believe you are jealous!

CARMILLA does not smile back.

CARMILLA

(sulkily)

Why should I not be?



134 Continued

EMMA is lost for a reply.

EMMA

Why? Well because - well, it's not  
the same thing - I -

CARMILLA interrupts her.

CARMILLA

(with intensity)

I want you - to love me.. For all your  
life.

EMMA is taken aback by the outburst. She does not know what to reply.  
She turns thankfully at a tap at the door and ...

... the GOVERNESS enters. She smiles at both girls.

CARMILLA, immediately composed, smiles back sweetly.

GOVERNESS

Come along, ~~girls~~. That's enough  
chatter for tonight. ~~It's time for bed.~~

CARMILLA moves obediently towards the GOVERNESS.

EMMA looks after her, slightly puzzled.

135 INT. CORRIDOR NIGHT

MADemoiselle PERRODOT closes EMMA's door and walks along to  
the corridor where CARMILLA waits, at her own door. The GOVERNESS  
pauses.

GOVERNESS

Goodnight, Carmilla ...

She smiles at CARMILLA and CARMILLA smiles back. Then, with  
a sudden, shy gesture of spontaneous affection, CARMILLA presses  
a kiss on the GOVERNESS' cheek.

CARMILLA

(a murmur)

Goodnight, Mademoiselle Perrodot. You are  
so kind ...

135 Continued

Then CARMILLA is gone. The GOVERNESS stares at the closed door, surprise mingling with affection. Slowly, she reaches up her hand to the place on her cheek where CARMILLA kissed her.

SLOW DISSOLVE TO

136 INT. TERRACE DAY

The GOVERNESS tucks a blanket around EMMA, who sits on the terrace in a wicker chaise longue.

GOVERNESS

There! Perhaps you'll feel stronger later, and able to take your walk.

EMMA

(wanly)

I hope I shall be recovered before my father gets back.

GOVERNESS

Of course you will. It's nothing. You mustn't worry about it.

EMMA

I try not to, but - I keep having these awful dreams. It happened again last night. I saw -

(she bites her lip)

GOVERNESS

(stern but kind)

Now! You mustn't allow yourself to be terrorised by your own imagination.  
- I suppose it was the cat again?

EMMA

(lame)

Yes.

(she reaches out  
with sudden fear)

Mademoiselle Perrodot, I must tell you. If I don't see these things, then I must be going mad ...

136 Continued

GOVERNESS

Emma! Don't talk like that. - It was probably poor little Gustav again that you saw.

EMMA bites her lip again, realising that she cannot explain.

EMMA

Yes. It's just my imagination. It must be.

The GOVERNESS smiles warmly at her. .

GOVERNESS

Of course it is. Now just lie calmly, get some rest. Your mind is too active, that's all.

The GOVERNESS pats EMMA's arm reassuringly. EMMA summons up a wan smile for her.

EMMA, looking past the GOVERNESS, along the drive, suddenly brightens.

The GOVERNESS, noticing the change, turns to see what has cheered her.

EMMA points.

EMMA

It's the jester!

SHARP CUT TO

THE JESTER, proceeding down the drive, a tiny, bizarre figure in a mediaeval outfit. He wears cap and bells, carries a violin, and has an assortment of straps and bands about him which dangle various charms, amulets and trinkets.

He is a walking bazaar-cum-one-man-band.

His face is ugly but immensely cheerful: he tinkles as he jogs along.

EMMA and the GOVERNESS. EMMA looks quite joyful.

EMMA

You remember him - how we teased him?  
He's such fun!

136 Continued

The GOVERNESS smiles at the memory.

GOVERNESS

Yes. I remember.

EMMA

"Do Tell Carmilla ~~he's here. I am sure she~~  
~~will tease him beautifully...~~

GOVERNESS

(smiling)

All right ... but don't over-excite your-  
self ...

EMMA smiles and shakes her head, looks towards the JESTER,  
waves towards him.

THE JESTER doffs his cap and bows low. Grinning broadly, he  
dances around comically as he plays a jig on his fiddle.

EMMA laughs, turns towards CAMERA, calls out:

EMMA

Carmilla! Do hurry!

THE JESTER, at the foot of the terrace, does a double cartwheel,  
miraculously hanging onto his fiddle, and then advances up the  
steps, bowing low, jingling his doffed cap, wheezing comically.

EMMA looks up at CARMILLA with joy.

CARMILLA has an amused but condescending - and slightly wary -  
smile on her face. Behind her is the GOVERNESS.

Does the JESTER have the faintest hint of wariness in his smile to her?  
Or is he wary of the GOVERNESS in b.g.?

THE JESTER goes into his tumbling and miming routine.

INTERCUT WITH

EMMA, delighted with his performance ...

CARMILLA, keeping a set, superior smile throughout.

The GOVERNESS, always slightly in the background.

136 Continued

When the JESTER has finished, collapsed and pretending to be out of breath, EMMA applauds vigorously while CARMILLA languorously pats her hands together. The GOVERNESS just smiles.

The JESTER unwinds himself from his straps and bands, begins to display his wares, making guttural sounds of enthusiasm. For the first time we realise he is a MUTE.

EMMA

(to Carmilla)

Poor man, he can't talk. He was born like that.

The JESTER bows appreciation and goes into a marvellous MIME - indicating that he is laying out magic charms for them. EMMA interprets.

EMMA

These are magic charms.

(she smiles as

the jester mimes)

A protection against vampires.

CARMILLA frowns quickly. *So does the Governess.*

EMMA

We must buy some ...

EMMA dips into her purse, offers a gold coin. The JESTER accepts, MIMES his most grateful thanks, makes the COIN appear and disappear twice before pocketing it. EMMA laughs. The JESTER advances, jingling to give EMMA her charm, then offering one to CARMILLA.

CARMILLA, forcing a smile, takes the CHARM from him.

The JESTER makes CARMILLA start as he does a back somersault away from her. He bangs and jingles as he sorts through his wares and then produces a leather wallet. He unwraps the WALLET and displays shining instruments. EMMA explains.

EMMA

(smiling)

He is very clever. He also takes out bad teeth, or blunts sharp ones ...

EMMA shakes her head, smiling at the JESTER, who MIMES disappointment and rolls on the floor, by CARMILLA.

136 Continued

CARMILLA sweeps her skirts away in disdain, and GRIMACES. The GOVERNESS is immediately behind her.

HIGH ANGLE: (P.O.V. CARMILLA) The JESTER. The broad smile on his face fades abruptly and something like terror shows in his eyes.

ANOTHER ANGLE: the JESTER scrambles to his feet, gibbering. He backs away from CARMILLA or from the GOVERNESS? CARMILLA glares at him, flushed, angry. The GOVERNESS frowns. EMMA looks at both with alarm.

EMMA

Carmilla ... what is it?

CARMILLA

(angrily)

He's impertinent.

The JESTER mouths agonised sounds to EMMA, pointing to CARMILLA or the GOVERNESS, keeping well away.

EMMA

No ... he's trying to tell us something ...

The JESTER gibbers to EMMA, using his two index fingers to indicate the teeth of the vampire. EMMA frowns, trying to make out what he wants to say.

CARMILLA advances on him and, as he holds out a supplicating hand, seizes it by the wrist. ~~The JESTER is a powerfully built man but he winces with pain and cannot resist her as she twists his arm and forces him to the ground, abjectly.~~

CARMILLA

Insulting wretch! Get away from here!  
At once!

The JESTER is in agony. CARMILLA pushes him away from her and he ~~thankfully gets to his feet~~, scampers away, rather pathetically pausing at a distance to bow, to try and signal alarm to EMMA.

EMMA

(shaken)

But Carmilla, he meant no harm ...

GOVERNESS

(angrily)

He was trying to frighten you. Had your father been here, I would have had him horsewhipped.

136 Continued

The GOVERNESS turns and moves back to the house. CARMILLA follows. EMMA looks after them unhappily.

137 EXT. HOUSE NIGHT

Warning MUSIC.

138 INT. MADEMOISELLE PERRODOT'S ROOM

MADEMOISELLE PERRODOT is writing a letter when she hears:

A SCREAM. Which echoes over shots of:

139 INT. CORRIDORS

140 EXT. HOUSE

141 INT. EMMA'S ROOM

EMMA is sitting up in bed, clawing at her nightdress.

DOOR: The GOVERNESS enters.

BED: EMMA reaches out plaintive arms.

EMMA  
Mademoiselle Perrodot. Help me. It was  
here. It bit me. I -

EMMA falls back, exhausted.

The GOVERNESS hurries to her side, smooths her brow, removes EMMA's hand from the breast and sees:

The TWIN PUNCTURES of the vampire's bite.

The GOVERNESS starts away, eyes widening, and then spins at a sound to see:

CA P. 60 Sc. 141: End of page to read:

"The TWIN PUNCTURES of the vampire's bite.

CARMILLA (starts V.O.)  
(smoothly)

~~It was these silly charms which we~~  
~~bought... look....~~ It was my fault.

CARMILLA displays the charm and its double pin."

141 Continued

The GOVERNESS spins round to see... CARMILLA.

CARMILLA

It was a brooch I gave her. I told  
her to be careful.

C.U. the GOVERNESS: She breathes relief.

EMMA moves restlessly.

EMMA

No...no...It was the cat...

CARMILLA strokes EMMA gently.

CARMILLA

Shh...you must be quiet now... go to  
sleep.

CARMILLA leaves EMMA, approaches the GOVERNESS, smiling  
sweetly.

The GOVERNESS is hypnotised by her.

CARMILLA

See...I have one too... Look how  
sharp the pins are.

GOVERNESS

Yes.

CARMILLA

Let me give it to you...

As the GOVERNESS makes a half-hearted gesture of protest.

CARMILLA

Please...

CARMILLA pins the brooch to the GOVERNESS' Dress. The  
GOVERNESS, her eyes still held by CARMILLA's, smiles at her.

CARMILLA leads the GOVERNESS to the door.

CARMILLA

There...she will be quiet now...

CARMILLA opens the door. EMMA moves restlessly in her bed,  
moaning softly. The GOVERNESS is drawn irresistibly towards  
CARMILLA.



142 INT. CORRIDOR

CARMILLA comes out of EMMA's room, followed by the GOVERNESS. CARMILLA closes the door and starts along the corridor. She turns and smiles beckoningly to the GOVERNESS.

The GOVERNESS follows, as though mesmerised.

CARMILLA pauses at her own door.

CARMILLA  
(softly)

Goodnight, Mademoiselle  
Perrotdot....

GOVERNESS

Are you sure you will be alright?

C.U. CARMILLA, her eyes.

C.U. GOVERNESS, her eyes.

MEDIUM TWO SHOT. CARMILLA leads the way invitingly into her room. The GOVERNESS follows.

142a. INT. BEDROOM

CARMILLA, standing by the bed, starts to undress. She smiles at the GOVERNESS.

CARMILLA

Turn down the lamp.

The GOVERNESS turns down the lamp and then approaches, as though in a trance, as the naked CARMILLA holds out her arms.

143 EXT. MORTON HOUSE NIGHT

SOUND OVER: a cry of ecstatic agony - the GOVERNESS.

FADE OUT

FADE IN

143a CARL rides through the lodge gate.

~~144~~ INT. DRAWING ROOM DAY

The GOVERNESS sits at breakfast. She looks up at a SOUND O.S. and frowns.

145 EXT. MORTON HOUSE DAY

CARL pulls up his horse outside the house, dismounts.

146 INT. ~~TERRACE~~ HALL DAY

The GOVERNESS dismisses the MAID with an irritable gesture.  
The MAID enters the house.

The GOVERNESS rises as ...

... CARL moves up the terrace steps. He smiles pleasantly.

CARL  
Good morning, madame.

GOVERNESS  
(coldly)  
Good morning, Mr. Ebbhardt.

CARL loses his smile at the icy reception.

CARL  
Mr. Morton asked me to call in and see  
Emma ...

GOVERNESS  
(sharply)  
When?

CARL  
(puzzled)  
When he left - for Vienna.

GOVERNESS  
Emma is not here.

CARL raises an eyebrow, waits.

GOVERNESS  
She has gone - for a picnic. She will  
be out all day.

CARL  
(a nod)  
With her friend?

GOVERNESS  
What friend?

146 Continued

CARL

(puzzled again)

Mr. Morton said she had a friend staying  
with her.

GOVERNESS

No. Not any longer.

CARL

Oh ...

(he waits a moment  
but the Governess has  
nothing to add)

... I'll call again then.

(he pauses: no reply)

Perhaps tomorrow?

GOVERNESS

We shall be busy tomorrow.

(she gives him an icy,  
polite smile, offers  
her hand)

Come next week, Mr. Ebbhardt.

CARL takes her hand, bows.

147 ~~INT. CARMILLA'S ROOM~~ <sup>EXT. MORTON'S HOUSE</sup> DAY

CARMILLA, at the window, looks down. She turns away suddenly,  
so that she cannot be seen from below.

148 EXT. MORTON HOUSE DAY

CARL remounts. He looks up at the house, puzzled, before  
spurring his HORSE away.

149 ~~EXT. TERRACE HALL~~ DAY

MEDIUM TWO SHOT. GOVERNESS and MAID.

GOVERNESS

Miss Emma will not be coming down today.  
You had better take her up a tray.

The MAID bobs.

149 Continued

MAID

Yes, ma'am.

SHARP CUT TO

150 INT. CORRIDOR

The MAID comes out of the kitchen door with a tray of breakfast things.

151 INT. LANDING DOOR TO EMMA'S ROOM

The MAID rounds the top of the stairs, approaches the door to EMMA's room, knocks, receives no answer, knocks again, then enters and:

152 INT. EMMA'S ROOM

DOOR: MAID reacts in shock to:

BED: EMMA lies there, deathly pale, moving restlessly, moaning.

The MAID sets down the tray, crosses quickly to the bed, then bites her lip in indecision. She moves back to the door, goes out, starting as:

153 INT. LANDING DOOR TO EMMA'S ROOM

She bumps into someone, and gasps with fear.

CAMERA PANS UP TO: the FACE of the BUTLER. He frowns enquiringly at her distress.

MAID

Mr. Renton. It's Miss Emma. She looks so ill.

MEDIUM TWO SHOT. The BUTLER calmly moves the girl aside, coughs, knocks at the half open door, then looks in.

C.U. BUTLER. He reacts to what he sees.

154 INT. EMMA'S ROOM

The MAID waits at the door as the BUTLER moves across to the bed. He looks down at EMMA, then sharply to the MAID.

154

Continued

BUTLER

Does Mademoiselle Perrodot know about this?

MAID

I don't know, sir. I suppose so.  
She told me to fetch her up a tray.

The BUTLER moves to the door.

BUTLER

She oughtn't be left alone. You stay here.

MAID

Yes, sir.

She looks anxiously after the BUTLER as he goes out, then back to EMMA.

155

EXT. TERRACE DAY

The GOVERNESS sits alone, staring ahead. Her fingers crumble dry toast nervously but she does not eat. Her head turns sharply at:

BUTLER (V.O.)

Excuse me, Mam'selle.

MEDIUM TWO SHOT. BUTLER and GOVERNESS

GOVERNESS

What is it, Renton?

BUTLER

It's Miss Emma. If I may make so bold, I think she should see the doctor....

CARMILLA enters the Terrace behind the BUTLER.

C.U. CARMILLA, her eyes willing the GOVERNESS.

C.U. GOVERNESS. Her brain receives the message and she turns to the BUTLER. Her voice is strong now.

GOVERNESS

I will call him, Renton - when I think it is necessary.

She stares at him challengingly. The BUTLER bows.

BUTLER

Very good, mam'selle.

155 Continued

FULL SHOT. The BUTLER returns to the house. The two women watch him go.

MEDIUM TWO SHOT. GOVERNESS and CARMILLA. The GOVERNESS smiles warmly, reaches out to take CARMILLA's hands.

GOVERNESS  
(she breathes the name)  
Carmilla.

156 INT. VILLAGE INN NIGHT

A HAND puts an empty beer mug down on to the bar counter.

CAMERA PANS UP to RENTON, the BUTLER, slightly drunk but quite capable.

156 Continued

BUTLER

Landlord! - Same again.

The LANDLORD takes the mug from him. The BUTLER winks leerily at the LANDLORD'S PRETTY DAUGHTER. She smiles saucily back at him.

CAMERA on the foaming mug of beer, the BUTLER's fist clenching it.

LOW ANGLE: as the BUTLER tips back the mug and drains half its contents in one swallow.

The BUTLER wipes the foam from his mouth with satisfaction.

BUTLER

Beautiful ...

He tries to pinch the LANDLORD'S PRETTY DAUGHTER as she passes by but she is too quick for him.

BUTLER

(chuckling)

Not as beautiful as you, my love.

LANDLORD'S DAUGHTER

(as she flounces away)

You've had more than enough tonight.

The BUTLER returns to face the bar, looks down at his drink.

BUTLER

(reflectively)

She's right, you know. It wouldn't do, a man in my position, to be caught drunk and disorderly.

LANDLORD

(smiling)

It's all right, Mr. Renton. Your master's away.

The BUTLER waves a slightly boozy finger in admonition.

BUTLER

That's the point, Kurt, that's the point. It leaves me in a position of responsibility, don't you see? and Miss Emma's very ill.

156 Continued

LANDLORD  
(leaning forward inquisitively)  
Oh? what's the nature of the illness,  
Mr. Renton?

BUTLER  
I'm not a doctor, man. How would I  
know? Why won't that blasted Governess  
let me call him.  
(he leans forward  
conspiratorially)  
You tell me that!

C.U. The BUTLER as he suddenly jerks away from his near  
embrace of the LANDLORD. He takes another swig at his beer.

BUTLER  
Acts like a bloody vampire, that one.

CAMERA ON the BUTLER as he reacts to the sudden hush in the  
inn. He looks round, eyebrows raised.

P.O.V. BUTLER. The previously friendly VILLAGERS look at him  
to a man, with hostility.

The BUTLER tries to smile it off with the LANDLORD.

The LANDLORD looks equally hostile.



156 Continued

C.U. THE BUTLER, as he looks around again, for one friendly face. He realises he has made a bad gaffe. He moistens his lips nervously, mutters:

BUTLER

Only a joke ...

C.U. THE LANDLORD.

LANDLORD

(quiet, firm)

Not around here, it's not, Mr. Renton.

MEDIUM TWO SHOT. LANDLORD and RENTON. The LANDLORD leans forward to advise the BUTLER.

LANDLORD

You're English ... you don't understand these things ... but in Styria ...

The LANDLORD shakes his head, reproaching. The BUTLER keeps his voice low as the conversation in the inn starts up again, slowly.

BUTLER

Oh, come on, Kurt, you're an intelligent man ...

LANDLORD

Aye. There are a lot of local superstitions I don't hold with. But the vampires, that's a different thing ...

C.U. BUTLER, impressed by KURT's sincerity.

BUTLER

You really believe it ... ?

C.U. LANDLORD.

LANDLORD

There's been three deaths around here lately - none of them by natural causes -

B.C.U. LANDLORD.

LANDLORD

- just a scream in the night - and then found there - pale as death -

156 Continued

B.C.U. BUTLER. He repeats hoarsely:

BUTLER

- pale as death -

C.U. LANDLORD.

LANDLORD

- the blood drained from them.

C.U. BUTLER. He is picturing EMMA again.

BUTLER

My God!

MEDIUM TWO SHOT. LANDLORD and BUTLER. The LANDLORD starts to polish glasses.

LANDLORD

(quietly)

Sometimes they'd live for a few hours ...  
just staring ... saying nothing ... if they  
were lucky, it was quick.

The BUTLER's eyes bulge.

BUTLER

Lucky?

The LANDLORD looks around the inn, makes sure that the conversation is lively again, then leans forward. The BUTLER cranes his head forward to hear the LANDLORD's whisper.

LANDLORD

~~They say~~ Sometimes the vampire likes to  
sip the blood-like you or I, ~~Mr. Renton~~,  
might taste a fine old cognac, relishing  
the bottle as it were, making it last ...

The BUTLER jerks away, horrified.

BUTLER

For god's sake!

He drains his glass, shaken. The LANDLORD continues with his task, nodding soberly at the BUTLER.

156

Continued

LANDLORD

(quietly)

That's why we don't joke about  
things in Styria....We know.

The BUTLER rises, fumbles for his hat on the next stool, jams it  
firmly on his head.

BUTLER

No offence intended. Goodnight,  
Kurt.

LANDLORD

Goodnight, Mr. Renton.

The BUTLER, raising his hat in an automatic gesture to the LANDLORD's  
DAUGHTER and the VILLAGERS, goes out. The LANDLORD'S DAUGHTER calls  
out after him:

LANDLORD'S DAUGHTER

Goodnight....

But he goes out without seeming to hear her. She looks at her  
father with surprise, shrugs: "What's the matter with him?"

157

EXT. VILLAGE STREET NIGHT (GREEN SET)

The BUTLER comes out, shivers against the cool breeze or perhaps his  
own thoughts.

He pauses outside the inn door, indecisively. Then he makes up his  
mind and, clamping down his bowler firmly, moves down the street,  
~~past his DOG CART, to....~~

THE DOCTOR'S HOUSE. He knocks on the door, hesitantly at first,  
then louder.

DOORWAY, as the DOCTOR opens the door.

157 Continued

M2S DOCTOR and BUTLER. The DOCTOR wears a dressing gown. He frowns enquiringly. REVERSE TO:

BUTLER.

BUTLER

Doctor....

159 INT. EMMA'S ROOM

EMMA lies there, almost as though dead. Then her eyelashes flutter. Painfully, she turns her head.

P.O.V. EMMA. A shrouded figure, misted, until her eyes focus and we see:

CARMILLA, gently smiling.

EMMA

(faintly)

Carmilla....

CARMILLA approaches.

CARMILLA

(sweetly)

What is it, my love?

EMMA

(with difficulty)

Carmilla.....I'm dying....

B.C.U. CARMILLA's eyes, hypnotic.

C.U. CARMILLA. She smiles.

159 Continued

CARMILLA

Yes.

EMMA

Will I - live - until my - father comes  
home?

CARMILLA

(without emotion)

Perhaps ...

EMMA tries to raise her arms to CARMILLA but she is too weak.  
Her eyes fill with tears.

CARMILLA smiles. She moves towards EMMA, towards CAMERA,  
then leans to embrace EMMA.

EMMA: Her body shudders.

160 EXT. MORTON HOUSE

NIGHT

*Camera Pan from the dog Car  
standing outside the servants  
quarters*

The shadowed FIGURE of a HORSEMAN gallops up the drive ...  
halts ... dismounts ... and we see ...

The DOCTOR: He rings the front door bell.

161 INT. HALL NIGHT

RENTON answers the door, stands aside for the DOCTOR to enter.  
*Both show no sign of acknowledgement of their recent encounter.*

DOCTOR

There's a sharp wind tonight, Renton ...

ANOTHER ANGLE: The GOVERNESS, exiting from the drawing  
room.

C. U. THE GOVERNESS, reacting to the sight of the DOCTOR.

The BUTLER takes the DOCTOR's cloak. The GOVERNESS comes  
into SHOT.

GOVERNESS

(sharply)

Doctor?

DOCTOR

(bowing)

Mademoiselle Perrodot ...

161 Continued

GOVERNESS  
(looking towards Butler)  
I'm afraid Mr. Morton is away ...

The BUTLER returns her glance, imperturbable.

DOCTOR  
I know. I had a message from him.

The GOVERNESS continues to look towards the BUTLER, who remains quite blank.

DOCTOR  
(making for the stairs)  
Asked me to look in on Emma.

Before following, the GOVERNESS pauses to hiss at the BUTLER.  
MEDIUM TWO SHOT BUTLER and GOVERNESS.

GOVERNESS  
Was this you, Renton?

The BUTLER raises an enigmatic eyebrow.

BUTLER  
I, mademoiselle?

HIGH ANGLE: The GOVERNESS hurries after the DOCTOR

ANOTHER HIGH ANGLE: (P. O. V. CARMILLA) The GOVERNESS following the DOCTOR up the stairs.

REVERSE: CARMILLA, out of sight, watches, listens.

GOVERNESS (V. O.)  
She has not been well but I am sure  
it is nothing that need trouble you ...

162 INT. LANDING AND DOOR OF EMMA'S ROOM

CARMILLA is pressed in an alcove.

DOCTOR (V. O.)  
Good. - I'll be able to set his mind at rest then ...

ANOTHER ANGLE: The DOCTOR rounds the top of the stairs.

162 Continued

followed by the anxious GOVERNESS. They pass by:

The ALCOVE: CARMILLA has disappeared.

DOOR TO EMMA'S ROOM: The DOCTOR taps, enters.

163 INT. EMMA'S ROOM

The DOCTOR enters the dimly lit room, looks around for the lamp.

LOW ANGLE: The DOCTOR, as he turns up the lamp, looks at EMMA, reacts to:

EMMA - her distressed condition.

FULL SHOT: The DOCTOR moves quickly to EMMA, takes her pulse.

C.U. the GOVERNESS, watching, fear in her eyes.

MEDIUM TWO SHOT DOCTOR and EMMA. Her pulse is so faint, he leans forward to listen to her heart, then:

B.C.U. DOCTOR, his eyes, as he notices something:

The DOCTOR: He reaches for the top of EMMA's nightgown.

C.U. DOCTOR'S HAND. He pulls down the nightdress, revealing EMMA's breasts and:

DETAIL: EMMA's breast, the twin puncture marks.

The GOVERNESS fetches her hand up automatically to her own bosom.

C.U. THE DOCTOR. He turns to MADEMOISELLE PERRODOT.

C.U. THE GOVERNESS, looking back at him, striving to conceal her terror.

FULL SHOT: The DOCTOR replaces the nightdress, rises. He crosses himself.

C.U. GOVERNESS. She winces. Then asks:

GOVERNESS  
Is she - dead?

163 Continued

DOCTOR

Not yet, thank heavens . . .

The DOCTOR turns and frowns at the BUTLER, who stands by the door, holding flowers.

DOCTOR

What the devil have you got there?

The GOVERNESS reacts with fear as the BUTLER enters, starts to put the flowers in a vase.

BUTLER

Garlic flowers, sir. They have an anti -

(he glances at the  
Governess)

-septic scent.

DOCTOR

Have you been listening to village gossip?

BUTLER

(innocently)

No, sir.

DOCTOR

Illness is a matter for modern science, Renton, not witchcraft.

BUTLER

Yes, sir.

GOVERNESS

(with loathing)

Take those flowers away at once!

DOCTOR

Mademoiselle Perrodot. This is my patient. Kindly do not interfere.

The GOVERNESS, angry, frightened, turns and stalks from the room. The BUTLER remains impassive. The DOCTOR sniffs at the garlic.



163 Continued

DOCTOR  
Mmm. Quite healthy, I suppose. You  
can get some more, Renton.

BUTLER  
(the ghost of a smile)  
Yes, sir.

The BUTLER exits. The DOCTOR moves over to EMMA's dressing table, searches for something. He finds what he wants, a slim silver CROSS on a filigree chain.

The DOCTOR carries the cross to the bed. Gently, he raises EMMA's head, places the chain around her neck, arranges the cross on her breast.

MEDIUM TWO SHOT. DOCTOR and EMMA. EMMA looks more peaceful now. The DOCTOR, with compassion, strokes her hair, then rises.

164 INT. LANDING AND DOOR OF EMMA'S ROOM

The DOCTOR exits from EMMA's room and makes for the stairs. CAMERA lets him pass by, HOLDS and:

CARMILLA comes into SHOT. She moves to:

DOOR OF EMMA'S ROOM: CARMILLA looks in and then:

C.U. CARMILLA, as she reacts to what she sees. The beautiful mouth twists to a snarl.

165 INT. EMMA'S ROOM

CARMILLA starts to enter but is forced to back away from . . .

. . . the CROSS on EMMA's breast.

166 INT. HALL

As the DOCTOR comes down the stairs, a MAID passes him, carrying a bunch of garlic flowers, supervised by the BUTLER.

DOCTOR  
(briskly)  
Where is Mademoiselle Perrodot?

166 Continued

BUTLER

I don't know, sir.

DOCTOR

Very well - see that Miss Emma is not disturbed. And have one of the maids sit up with her all night.

BUTLER

Yes, sir.

DOCTOR

I'll come back in the morning.

The BUTLER hurries to get the DOCTOR'S cloak.

BUTLER

Very good, sir.  
(as he helps the Doctor into his cloak)  
I've sent for Mr. Morton.

DOCTOR

Good.

MEDIUM TWO SHOT. DOCTOR and BUTLER.

DOCTOR

(very quietly)

Whatever happens, keep her away from Miss Emma.

BUTLER

(quietly back)

Yes, sir.

The DOCTOR moves towards the front door. The BUTLER hurries ahead of him to open the door.

BUTLER

(louder now)

Goodnight, sir.

167 EXT. MORTON HOUSE NIGHT

The DOCTOR mounts his horse, waves briefly to ...

The BUTLER, standing in the lighted doorway, then ...

The DOCTOR rides away.

168 INT. HALL

The BUTLER closes the door, moves across the hall to the foot of the staircase, looks up.

C.U. BUTLER He is nervous, but determined.

169 INT LANDING AND DOOR OF EMMA'S ROOM

The door of EMMA's room is half open. The GOVERNESS approaches cautiously.

170 INT EMMA'S ROOM

The MAID is arranging the garlic flowers around the room.

EMMA lies quietly, the CROSS prominent on her breast.

The MAID starts at a sudden harsh voice.

GOVERNESS (V. O.)

Gretchen!

FULL SHOT. The MAID turns startled to see the GOVERNESS standing just outside the now open door. She will not cross the threshold.

MAID

Mademoiselle?

GOVERNESS

(controlling her  
voice with difficulty)

Who told you to put those there?

MAID

Mr. Renton, mademoiselle.

GOVERNESS

(her voice shaking)

Take them out!

170 Continued

MAID  
But mademoiselle -

GOVERNESS  
(hysterically)  
Take them out!

MAID  
Yes, mademoiselle.

The MAID starts to gather up the flowers.

171 INT. LANDING AND DOOR TO EMMA'S ROOM

MADEMOISELLE PERRODOT storms away from EMMA's room and then pauses at the top of the stairs to confront the ascending BUTLER.

GOVERNESS  
Mr. Renton. Will you kindly remember that I am in charge of this house during Mr. Morton's absence.

BUTLER  
(mildly)  
Certainly, mademoiselle.

GOVERNESS  
Then why did you order those - weeds - to be put in Miss Emma's room.

BUTLER  
Not I, mademoiselle, the Doctor. I am sure we are agreed that he is in charge of the patient.

Before the GOVERNESS can answer, both are distracted by the MAID coming out of EMMA's room, carrying the garlic flowers.

The MAID stops uncertainly, looks at the BUTLER and GOVERNESS.

171 Continued

BUTLER  
(quietly)  
Take those back, Gretchen ...

MAID  
(nervously)  
Sir ...

GOVERNESS  
(hysterically)  
Take them away!

C. U. BEWILDERED MAID

C. U. ANGRY AND FRIGHTENED GOVERNESS.

C. U. BUTLER, WATCHING GOVERNESS.

FULL SHOT. The BUTLER strides towards MAID, takes the bunch of garlic flowers, moves back to the GOVERNESS, thrusts out the flowers to her.

BUTLER  
You take them away, mademoiselle ...

The GOVERNESS backs away fearfully from the flowers.  
The BUTLER continues to advance towards her.  
The GOVERNESS turns and runs down the corridor, bangs the door as she enters her own room.

The BUTLER smiles to himself, turns to the MAID, gives her back the flowers, nods towards EMMA's room.

The MAID bobs assentingly to the unspoken order.

172 EXT. COUNTRYSIDE NIGHT

The DOCTOR rides at a steady pace along a quiet country road.

173 EXT. COPSE NIGHT

The UNDERGROWTH rustles as small, frightened ANIMALS chase away from some menace ...  
... the MUSIC warns and ...

SOUND OVER, approaching hoof beats.

ANOTHER ANGLE: the DOCTOR'S HORSE trotting along the forest path.

M.S. THE DOCTOR and MOUNT approaching CAMERA.

Suddenly, the HORSE rears. Its front hooves chop down towards CAMERA.

A confused melee of shadows, PANNING TO the terrified HORSE.

The DOCTOR is thrown towards CAMERA.

WARNING MUSIC. SOUND OVER, frightened scream of HORSE as -

C.U. DOCTOR. He crawls towards CAMERA and then, horrified, throws an arm across his face and rolls away, then -

C.U. DOCTOR as a soft, feminine hand strokes his cheek. He opens his clenched eyes in bewilderment ~~and gasps with joy and relief~~

C.U. CARMILLA, eyes tender, loving.

C.U. DOCTOR, hypnotized <sup>with fear</sup> ~~by her glance~~.

C.U. CARMILLA, moving in close, her cheek nestling his.

B.C.U. CARMILLA, her lips parting, and then:

FULL SHOT of the forest as, SOUND OVER, we hear an awful dying shriek from the DOCTOR.

173a *The Man in Black*

SLOW DISSOLVE TO

174 EXT. MORTON HOUSE DAY

The peace and quiet of early morning.

175 EXT. COUNTRY ROAD DAY

A COACHMAN flogs his HORSES violently towards CAMERA.

176 EXT. MORTON HOUSE DAY

The COACH turns in at the LODGE GATES.

The COACH comes to a halt at the front steps.

177 INT. HALL STAIRWAY

The BUTLER comes down the stairs hurriedly, his tailcoat over one arm, fastening his shirt buttons.

He slips into the coat just in time as there is a thundering on the door. The BUTLER opens the door, bows, murmurs imperturbably:

BUTLER

Good morning, sir.

MORTON stalks into the hall, throws off his travelling cloak. He looks very tired.

MORTON

My daughter .... ?

BUTLER

She is sleeping, sir, peacefully ...

JUMP CUT TO

178 INT. EMMA'S ROOM DAY

MORTON frowns down at the sleeping EMMA as the BUTLER draws the curtains. The nodding MAID starts awake.



Sc. 178: Butler's speech to read:  
"Had it not been for the doctor, sir, and these remedies...  
(he shakes his head rather than finish the sentence)".

MORTON wrinkles his nose at the smell from the garlic flowers.

MORTON

It seems ridiculous. I can't believe it.

5-89

179-183

Director will play these scenes as the group moves through the Morton house, ending on the terrace. The Landlord's first speech (p.87 sc.180) will start over 179).

BUTLER

Nor could I, sir, at first. But let the landlord tell you ...

JUMP CUT TO

DRAWING ROOM

179 INT. TERRACE DAY

C.U. LANDLORD.

LANDLORD

It is the Karnsteins come back.

FULL SHOT: MORTON, LANDLORD, RENTON.

MORTON

You mean from that old ruined castle? *But the history is*  
~~They've all been dead for years.~~ *that they were all wiped out*

LANDLORD

(soberly)

We call such as they the undead, sir. They rise from their tombs and walk at night, aye and in the day too, some of them.

MORTON

(impatiently)

Oh, really ...

LANDLORD

(stung)

How else would you explain, sir, the tragedies we have had of late in this village?

MORTON

A plague, a fever, I don't know. All this is only recent. - Where were these ghosts of the Karnsteins before the sickness?

LANDLORD

Not ghosts, sir, vampires. The living dead. Keeping their half life by draining the blood of their victims. Many years ago, they were all wiped out - or so we thought.



179 Continued

MORTON

Wiped out? How?

CAMERA CLOSSES IN to C.U. LANDLORD.

LANDLORD

There are only two ways: a stake  
through the heart - or the head  
clean off -

(he makes a  
dramatic  
gesture)

MEDIUM TWO SHOT. MORTON and LANDLORD. In spite of  
himself, MORTON is chilled by the LANDLORD's intense belief.

MORTON

And this - happened? To the  
Karnsteins?

LANDLORD

Some  
thought.

Aye, sir. There was a young noble-  
man whose sister had been murdered  
by them. This gentleman - one Baron  
Hartog -

MORTON frowns in recognition of the name.

LANDLORD

- crept to the old castle by night and  
lay in wait.

CAMERA CLOSSES in to B.C.U. THE LANDLORD, his eyes, as  
he remembers:

DISSOLVE TO

180 INT. VILLAGE INN NIGHT

Without SOUND, part of the opening sequence is re-enacted. We  
now recognize the LANDLORD as one of the young VILLAGERS.

180 Continued

LANDLORD (V.O.)

He found a shroud and knew, without it,  
there would be no resting place for any  
vampire.

The VILLAGERS watch the door of the inn, petrified.

C.U. the YOUNG PEASANT'S lolling head.

QUICK DISSOLVE TO

181 INT. DRAWING ROOM. DAY.

C.U. LANDLORD. He wipes the sweat from his forehead.

LANDLORD

Baron Hartog took the shroud and waited.  
He cut the head off the vampire and  
staked the rest in their graves...

C.U. MORTON. He turns his head away in quick disgust at the  
thought.

MEDIUM TWO SHOT. LANDLORD and MORTON.

SCRIPT REVISION 3.2.70.

88

181 Continued

MORTON

Then how could these - things - be  
here now? Its nonsense.

C.U. BUTLER

BUTLER

I beg you, sir, listen to him, think  
of Miss Emma...

LANDLORD

(soberly)

If you don't believe me ask  
General Spielsdorf.

MORTON, who has half turned away, spins back to face the  
LANDLORD angrily.

C.U. MORTON.

MORTON

General Spielsdorf!

C.U. MORTON, whose angry retort is choked back as, in memory,  
he suddenly hears CARL's voice.

CARL (V.O.)

... the Baron Hartog... the Baron  
Hartog...

QUICK CUT AWAY TO

182 INT. DINING ROOM. DAY.

CARL facing MORTON, EMMA and GOVERNESS out of FOCUS in  
b.g.

183 INT. TERRACE. DAY.

MEDIUM TWO SHOT. BUTLER and MORTON, MORTON seems to stagger  
slightly.

CARL (V.O.)  
(faintly)  
The Baron Hartog.

BUTLER  
(concerned)  
Are you all right, sir?

MORTON  
(slightly dazed)  
Yes...I have just remembered. The General...  
That was where he went.

BUTLER  
(puzzled)  
Sir?

MORTON  
(himself again)  
Where is the doctor? It is past noon. He  
said he would be here this morning.

BUTLER  
He said so, sir. Shall I send -

MORTON  
(curt)  
No. I'll go myself.

FULL SHOT: The BUTLER and LANDLORD look after MORTON as he  
strides away.

183a CARMILLA listening at top of stairs. She smiles 90

184 EXT. MORTON HOUSE DAY

MORTON climbs on to his HORSE and spurs it away.

185 INT. LANDING AND DOOR TO EMMA'S ROOM

The MAID comes out of EMMA's room, closes the door. She proceeds towards the staircase, starts suddenly as

CARMILLA seems to materialize at her elbow.

CARMILLA

Oh, Gretchen ...

MAID

Yes, miss?

CARMILLA

Don't disturb Mademoiselle Perrodot today  
She does not feel well and wishes to  
stay in her room.

MAID

Yes, Miss.

CARMILLA

How is Miss Emma today?

MAID

She doesn't seem to get any better.  
But she had a quiet night. - Are you  
going in to see her, miss?

CARMILLA

No.

(fairly lightly)

I can't stand the smell of those garlic  
flowers.

(she smiles beautifully)

Couldn't you take them away?

MAID

(nervously)

I dare not, Miss. Mr. Renton said I  
was not to move them under any circumstances.

CARMILLA smiles with kind understanding.

185 Continued

CARMILLA  
Where is Mr. Renton?

MAID  
I don't know, miss.

C. U. CARMILLA She smiles with sweet menace.

186 EXT. COUNTRYSIDE DAY

MORTON rides swiftly.

HIGH ANGLE: (ANOTHER SECTION OF THE ROAD) A COACH escorted by a lone RIDER travels at a smart pace.

ANOTHER ANGLE: MORTON rides PAST and AWAY from CAMERA. In B. G. we see the approaching COACH.

LOW ANGLE: as MORTON reins his horse to CAMERA.

ANOTHER ANGLE: MORTON wheels his horse round alongside the COACH as the COACHMAN brings it to a halt.

ANOTHER ANGLE: the RIDER spurs his mount up to join MORTON.

MEDIUM TWO SHOT MORTON and the RIDER. We see the rider is CARL.

ANOTHER ANGLE: the GENERAL looks out from the COACH WINDOW

GENERAL  
Morton!

FULL SHOT MORTON has to control his restless horse.

MORTON  
General Spielsdorf!  
(he shouts as his  
horse bucks)  
I cannot stop now. I am on my way to  
fetch the doctor.

CAMERA on CARL.

CARL  
The doctor is with us, Mr. Morton.

CAMERA on MORTON.

186 Continued

MORTON

What?

(he stoops in his saddle  
to try and look in the  
coach)

Where?

CARL turns his horse around the back of the coach.

CARL

Here.

CAMERA on MORTON as he controls his mount, spurs it round to the back of the COACH.

LOW ANGLE: MORTON. ZOOM IN TO:

C. U. MORTON as he reacts to:

HIGH ANGLE (P. O. V. MORTON) At the back of the coach is a platform for two footmen to stand. Across the platform lies the body of the DOCTOR. ZOOM IN TO:

C. U. DEAD FACE OF DOCTOR

MUSIC STING

187 EXT. EMMA'S ROOM DAY

A half view of the room as the door opens slightly:

CAMERA, P. O. V. from door, PANS from the garlic flowers to the cross on EMMA's breast, to her face.

188 INT. LANDING AND DOOR TO EMMA'S ROOM

The BUTLER, satisfied, gently closes the door, moves along the landing.

189 INT. GOVERNESS' ROOM DAY

The GOVERNESS lies in bed. Her face is very pale. She seems to be sleeping but her head turns to and fro, in agonized jerks, as though she were having a nightmare.

PULL BACK to L. S., the SHOT framed by KEYHOLE MASK.

190 INT. UPPER LANDING. DOOR TO GOVERNESS' ROOM. DAY.

The BUTLER rises from his keyhole stooping position, turns and moves right into CAMERA.

191 EXT. COUNTRY ROAD. DAY.

The COACH gallops along. CARL rides in attendance. He also leads MORTON's horse.

192 INT. COACH. DAY. (PROCESS)

With the GENERAL and MORTON sits BARON HARTOG, the same young man we saw in the opening scenes, now in his late fifties, greying but still handsome.

GENERAL

I travelled many miles to find  
Baron Hartog.

OLD BARON

And I am glad to make this journey  
back here with him. You, as an Englishman,  
Mr. Morton, will be less aware than we are  
of the need to seek out these evils  
immediately, and destroy them.

MORTON

Then you believe it is true - about this -  
family - of vampires?

OLD BARON

(grimly)

I know it is true.

GENERAL

You asked where we were travelling,  
Mr. Morton. Now I will tell you - and  
you may leave us if you wish. Our  
destination is - Karnstein Castle!

CRASH OF MUSIC which carries over SHOT to:

193 EXT. KARNSTEIN CASTLE. DAY.

The ruined castle broods, huge and sombre, over its deserted  
parkland, weed-infested, the nearby cemetery.



193 Continued

The light is beginning to fade. CAMERA PANS across the graveyard and then closes in on

A GRAVE, close enough for us to read the inscription:

MIRCALLA KARNSTEIN - as the boughs waving in the breeze seem to whisper, to an EERIE MUSIC soundtrack:

MIR - CALL - A - A - A

HARSH CUT OF SOUND  
AND PICTURE TO

194 EXT. MORTON TERRACE DAY

CARMILLA stands, watching the blood red sun sink behind distant trees. She turns at the sound of: A GONG, which reverberates louder as:

195 INT. HALL

The BUTLER straightens up from beating:

THE GONG, its echo carries over SHOT TO:

196 EXT. KARNSTEIN CASTLE NIGHT

Like a hunched animal against the setting sun.

ANOTHER ANGLE: the COACH rattles over the moat.

ANOTHER ANGLE: the COACHMAN whoas the horses outside the great doors, awry on rusted hinges.

MUSIC STING AND

DRAMATIC LOW ANGLE SHOT of THE TOWER.

REVERSE TO

HIGH ANGLE: the BARON, looking up at it and ZOOM IN TO:

C. U. BARON, remembering.

C. U. GENERAL, looking towards the BARON.

C. U. MORTON, looking towards the BARON.

196 Continued

B. C. U. the BARON's eyes, as he relives his experience.

A HIGH PITCHED MUSIC SHRIEK  
ON SOUNDTRACK AS WE RECAP  
THE YOUNG BARON'S ADVENTURE  
OF THE FIRST SCENES

197 EXT. GRAVEYARD NIGHT

The SHAPE searching desperately for its shroud.

OLD BARON (V. O.)

(his voice hoarse)

I was determined to avenge the death of my  
sister. I knew where these monsters sprang  
from and what had to be done to rid this world  
of them.

198 INT. TOWER STAIRCASE

As the SHAPE (P. O. V. SHAPE) rushes up the circular staircase.

OLD BARON (V. O.)

My limbs seem paralysed; I prayed to  
God to give them back their strength.

199 EXT. TOWER BATTLEMENTS NIGHT

The BEAUTIFUL GIRL VAMPIRE stands before the YOUNG BARON,  
her breasts thrusting against the see-through gown.

OLD BARON (V. O.)

But, ~~such is the cunning of these evil creatures,~~  
when the moment came, I could not move ...

C. U. THE YOUNG BARON, mesmerized by the VAMPIRE.

OLD BARON (V. O.)

... those moments have been a nightmare for  
me all my life.

MEDIUM TWO SHOT BARON and BEAUTIFUL VAMPIRE. She reaches  
to embrace him.

OLD BARON (V. O.)

I was saved by the cross I ~~held in my left~~ <sup>wore</sup>  
~~hand.~~ As it touched the vision of beauty which  
confronted me ...

MUSIC SHRIEK:

199 Continued

B. C. U. the VAMPIRE's snarl.

OLD BARON (V. O.)  
... its evil was like a vibration, a shock.  
God in his mercy gave power to my arm ...

DRAMATIC LOW ANGLE: the YOUNG BARON raising his sword.

SHRIEK CONTINUES OVER

B. C. U. the BEAUTIFUL VAMPIRE's head, jerked back by the hair,  
mouth snarling.

SUBLIMINAL FOUR FRAME  
CUT OF

DETAIL: a white neck, split crimson as the SWORD cuts into it.

SHRIEK ENDS ABRUPTLY  
AS WE CUT TO

200 EXT. KARNSTEIN CASTLE NIGHT

B. C. U. the OLD BARON, his eyes.

C. U. the OLD BARON, his face drenched with sweat. He looks from  
one man to the other.

FULL SHOT: the three men stand for a moment in silence, unmoving.

C. U. MORTON

MORTON  
It was - a woman?

C. U. BARON. He turns his head towards MORTON.

OLD BARON  
A beautiful woman.

201 INT. MORTON DINING ROOM NIGHT

C. U. CARMILLA PULL BACK TO:

FULL SHOT: CARMILLA, alone, at the end of the long dining table.

ANOTHER ANGLE: the BUTLER. He starts to move to:

201 Continued

CARMILLA: her hands flutter a gesture for the food to be removed.

LOW ANGLE (P.O.V. CARMILLA) The BUTLER raises a polite but questioning eyebrow.

HIGH ANGLE (P.O.V. BUTLER) CARMILLA smiles at him.

CARMILLA

I'm not hungry...

MEDIUM TWO SHOT BUTLER and CARMILLA

BUTLER

(with gentle disapproval)

Very good, miss...

The BUTLER starts to carry dishes away. He turns at a sigh from CARMILLA.

CARMILLA

I'd like to sit with Miss Emma for a while...

The BUTLER lifts an eyebrow - why not?

CARMILLA

(innocently)

... but I can't bear the scent of those garlic flowers.

The BUTLER frowns.

BUTLER

I'm sorry, miss. They can't be removed. The doctor insisted...

CARMILLA

(lightly)

It seems so silly. They have a cloying smell which upsets Emma.

CARMILLA rises from her chair.

P.O.V. BUTLER as CARMILLA languorously approaches him.

CARMILLA

I know it does - she told me. You wouldn't want to cause her any discomfort would you?

MEDIUM TWO SHOT BUTLER and CARMILLA. She rests her hand very lightly, with affection, on the polished buttons of his waistcoat.

BUTLER  
(gulping slightly)  
I can't, Miss....

CARMILLA  
Why not?  
(with total innocence)  
Why are they there?

C.U. BUTLER

BUTLER  
(hoarsely)  
I can't explain, miss...

CARMILLA's face, P.O.V. BUTLER, sweet and appealing, eyes innocently questioning.

CARMILLA  
But why not? I'm not a child.

MEDIUM TWO SHOT BUTLER and CARMILLA

BUTLER  
You are in some things, miss - I hope you are...

201 Continued

CARMILLA  
(innocently provocative)  
What things?

BUTLER  
Things not for your hearing, miss.

The BUTLER suddenly grabs hold of CARMILLA by the arms.

C. U. BUTLER (P. O. V. CARMILLA)

BUTLER  
It's best to stay away from Miss Emma's  
room. And best to stay away from that  
Mademoiselle Perrodot.

C. U. CARMILLA (P. O. V. BUTLER)

CARMILLA  
(eyes widening)  
Mademoiselle Perrodot? Why?

MEDIUM TWO SHOT BUTLER and CARMILLA.

BUTLER  
She's a wicked woman - if she is human -

CARMILLA  
What do you mean? You're trying to  
frighten me ...

BUTLER  
(with sincerity)  
No, miss, no ...

C. U. CARMILLA (P. O. V. BUTLER) Her eyes widen with apparent  
terror.

CARMILLA  
(breathless)  
Oh, no ... you can't mean ...

MEDIUM TWO SHOT BUTLER and CARMILLA. CARMILLA throws  
her arms around him. The BUTLER embraces her as tenderly as  
he would a child.

201 Continued

C. U. BUTLER

BUTLER

Yes, miss ...

C. S. BUTLER and CARMILLA. CARMILLA rubs her cheek softly against his.

CARMILLA

(a soft moan)

Oh, no ....

C. U. BUTLER, now sensually aware of her nearness, restraining his feelings but holding her tight.

CARMILLA: her lips brush his cheek.

BUTLER: his eyes close in ecstasy.

CARMILLA: her lips touch against his neck.

B. C. U. CARMILLA's lips as they part - wider and wider -

B. C. U. BUTLER, as his mouth suddenly jerks open.

A PIERCING HOWL STARTS ON  
THIS SHOT AND CONTINUES A  
LENGTH OVER:

202 EXT. COUNTRYSIDE NIGHT

A DOG howls against the moon.

THE SOUND CARRIES OVER  
SHOT AND FADES IN:

203 INT. GREAT HALL OF CASTLE NIGHT

The COACHMAN and another SERVANT hold LIGHTED BRANDS for the GENERAL, MORTON and the BARON to observe:

cobwebbed furniture, decaying food, the skeletons of animals, the dust of decades and ..

... the PORTRAITS of the KARNSTEIN FAMILY brooding over the whole decadent scene.

203 Continued

CAMERA TRACKS with them as they move along the line of  
KARNSTEIN PORTRAITS

BARON

They were all evil in life and remained  
evil after death ...

CAMERA CLOSES in to C. U. BARON.

BARON

That night, I disinterred their bodies ...

204 EXT. KARNSTEIN GRAVEYARD NIGHT

The YOUNG BARON digs furiously. He is in his shirtsleeves.  
Perspiration pours down his face.

BARON (V. O.)

One by one, I dragged out their coffins ...

The YOUNG BARON heaves a coffin free, wrenches open the lid ...

LOW ANGLE: the YOUNG BARON, reacting with disgust to:-

P. O. V. YOUNG BARON: the fearful looking corpse inside.

BARON (V. O.)

And then did what had to be done ...

LOW ANGLE: the YOUNG BARON, raising a thick, pointed stake  
high above his head, before crashing it down into ...

... the heart of the CORPSE. The blood spurts out.

SHRIEK OVER SOUNDTRACK

205 INT. GREAT HALL NIGHT

The BARON passes a hand across his eyes, as though to wipe away  
the vision. He looks spent. His voice is tired.

BARON

I worked through the night until, in my  
exhaustion, I could dig no more ...



206 EXT. KARNSTEIN GRAVEYARD DAY

M. S. A WOMAN'S BODY in a coffin, as the stake crashes down into her heart.

SCREAM OVER SOUNDTRACK

ANOTHER ANGLE: the BARON leans wearily on the stake, still resting in the BODY. First DAWN is in the sky.

BARON (V. O.)  
... my hands were so bloodied that I could  
no longer grip the stake properly ...

The BARON looks at his hands.

C. U. HANDS. The BARON's lace cuffs are bloodsoaked up to the elbows.

207 INT. GREAT HALL NIGHT

C. U. BARON

BARON  
There was only one grave I could not  
find ...

The THREE MEN move on to another PORTRAIT. The flare of the torches lights only one PORTRAIT at a time.

CAMERA ON BARON

BARON  
... that of a young girl, ~~little more~~  
~~than a child~~. After the horrors of the  
night - and when I saw her sweet gentle  
face - I could not stay in this place a  
moment longer. There ...  
(he points)  
... lift your torches ...

The TORCHES light up a portrait of CARMILLA.

BARON (V. O.)  
Mircalla ....

DETAIL: the brass plate engraved MIRCALLA KARNSTEIN

SOUNDTRACK: a CHORUS of voices chants: Mir - call - a.

207 Continued

C. U. GENERAL

GENERAL

Marcilla!

MEDIUM THREE SHOT GENERAL, BARON, MORTON. MORTON grabs the BARON by the arm.

MORTON

(wildly)

But that girl is a guest in my house.  
Her name is Carmilla ...

C. U. MORTON

MORTON

.. and my daughter is dying.

MEDIUM TWO SHOT GENERAL and MORTON. The GENERAL reaches out a hand of encouragement, then looks past MORTON .... his eyes widen ... he shouts:

GENERAL

Look!

MEDIUM THREE SHOT - The two men spin round. The GENERAL draws his sword.

REVERSE: their P. O. V. CARMILLA stands in an ARCHWAY of the great hall.

ANOTHER ANGLE: The GENERAL rushes forward, his sword raised. CARMILLA does not move until he is almost on her, sword lifted high. Then she reaches up, grasps his wrist. It looks the lightest of grips, but the GENERAL is paralysed with pain.

ANOTHER ANGLE: the BARON shouts:

BARON

No ... she has the strength of the devil.  
Leave her ...

MEDIUM TWO SHOT GENERAL and CARMILLA. CARMILLA quite suddenly disappears. The sword drops from the GENERAL's hand.

207 Continued

~~FULL SHOT: MORTON and the BARON hurry to the GENERAL's side.  
The GENERAL massages his wrist and stretches his fingers to bring  
life back to the hand.~~

MORTON starts immediately but the GENERAL restrains him.

GENERAL  
Morton! No! Wait!

MEDIUM TWO SHOT. GENERAL and MORTON.

GENERAL  
Ebbhardt knows every inch of these  
forests. He will ride to your house  
in half the time....

CARL appears immediately at his shoulder.

He looks towards MORTON

*This portion remains*

~~MORTON  
(with emotion)  
For God's sake....save her!~~

208. EXT. COUNTRYSIDE NIGHT

The distant silhouette of a rearing HORSE and RIDER against the  
MOON.

ZOOM INTO

THE MAN IN BLACK His lips part in a leering laugh. He throws back  
his head and we see his fangs. His evil laughter CARRIES OVER SHOT TO:

209 INT. MORTON HOUSE. HALL AND STAIRCASE

The BUTLER climbs the stairs. His face is quite blank. His eyes  
stare sightlessly ahead, as though he were hypnotized.

## 210 INT. EMMA'S ROOM

CAMERA PANS from the MAID, dozing in a chair, to:

EMMA, sleeping restlessly. She moans softly, as though experiencing a nightmare. Her fingers grope around her breasts, searching for the cross which has slipped inside.

CAMERA on the MAID. She starts awake suddenly and gasps at:

P. O. V. MAID. The open door. The BUTLER standing there, staring at her.

C. U. BUTLER

## 211 EXT. FOREST PATH NIGHT

The shadow of a HORSE AND RIDER, galloping fast.

The RIDER is crouched low over his mount, to avoid the dipping boughs which reach out like the devil's fingers.

As a clearing is reached, we see by the light of the MOON that the RIDER is:

CARL.

## 212 INT. EMMA'S ROOM NIGHT

The MAID stands, stares at the BUTLER, frightened by his strange appearance.

C. U. BUTLER

BUTLER

That cross ... it is marking her neck  
... put it back in its case.

The MAID looks down at the CROSS on its chain around EMMA's neck. She smiles half foolishly towards the BUTLER.

MAID

It's not marking her neck, sir, it -

Her smile fades and she does not complete the sentence, taken aback by the intensity of the BUTLER's stare.

212 Continued

BUTLER

Do as you're told, girl...

C. U. MAID. She blinks back at him, nervously.

213 EXT. GRAVEYARD NIGHT

FULL SHOT The three men, with their SERVANTS, plunge through the tangled growth of weeds.

MEDIUM TWO SHOT GENERAL AND BARON

GENERAL

Lights! Over here!

As the flare from the TORCHES lights their faces.

BARON

We must find her grave - and quickly!

214 INT. EMMA'S ROOM NIGHT

CAMERA ON the MAID, placing the CROSS in a velvet lined box which she snaps shut.

PAN FROM MAID to the GARLIC FLOWERS. PULL BACK to BUTLER'S P. O. V. of the GARLIC FLOWERS.

REVERSE TO

C. U. BUTLER

He gazes at the GARLIC FLOWERS, transfixed with fear. His mouth twitches.

BUTLER

Take those out of here.

MAID

MAID

(bewildered)

But, sir, you told me yourself I wasn't to -

HARSH CUT TO

214 Continued

BUTLER

BUTLER  
(voice hoarse with  
fear)

Do as I say !

215 EXT. COUNTRY ROAD NIGHT

CARL whips at the flanks of his hard pressed mount.

216 INT. EMMA'S ROOM NIGHT

The MAID gathers the GARLIC FLOWERS from the various vases into one bunch!

THE BUTLER, at the door, reacts, nose and mouth twitching. He backs away.

217 INT. LANDING AND DOOR TO EMMA'S ROOM

The BUTLER moves away from the room as though in a trance. He reaches the top of the stairs and then:

SOUND of an opening door behind him.

C. U. BUTLER. He turns slowly. He loses the fixed glazed look and adoration shines in his eyes.

P. O. V. BUTLER CARMILLA stands at the door to her room, stunningly seductive, naked beneath her see-through night-gown.

CARMILLA smiles invitingly, takes a step back into the room.

THE BUTLER moves towards her, towards CAMERA, totally hypnotised by CARMILLA.

218 INT. EMMA'S ROOM NIGHT

EMMA is moving restlessly again, moaning. The MAID looks at her anxiously before moving to the door, carrying the bunch of GARLIC FLOWERS.

219 INT. LANDING AND DOOR TO EMMA'S ROOM

The MAID comes out of EMMA's room, closes the door, proceeds to the top of the stairs.

ANOTHER ANGLE: P. O. V. from the door of CARMILLA's room, FRAME half cut off by the DOOR.

As the MAID starts down the stairs, the door closes and:

220 INT. CARMILLA'S ROOM NIGHT

CARMILLA turns as she closes the door, smiles at the BUTLER.

~~CARMILLA~~  
~~(softly)~~  
~~Thank you, Renton.~~

MEDIUM TWO SHOT BUTLER and CARMILLA. He stands there, smiling foolishly at her. She advances on him, slowly, lips pouted provocatively.

The BUTLER reaches out hands to grasp at the pointed breasts.

CARMILLA lets him touch them, raises her arms to slither into an embrace with him. Her lips finds his jaw, his neck, and -

B. C. U. CARMILLA, her mouth, her fangs, and -

HARSHEST POSSIBLE CUT TO

B. C. U. THE BUTLER, his dead FACE falling upside down into CAMERA, white, distorted, blood trickling from one corner of his mouth.

A LOUD SHOUT SOUNDS OVER

221 EXT. WOODED SLOPE NIGHT

CARL shouts and spurs his HORSE up the steep slope.

A TORCH FLARES OUT THE SCREE

222 EXT. GRAVEYARD NIGHT

The TORCH is moved aside and we see MORTON. He calls:

MORTON  
(excitedly)  
Here! Here!

222 Continued

FULL SHOT: SHADOWS from nearby move in towards MORTON and we see by the TORCHLIGHT the GENERAL and the BARON.

MORTON points to:

A TOMBSTONE bears the legend: MIRCALLA KARNSTEIN. The BARON kneels by the grave, looks around.

BARON

(taut)

No shroud.

(to the Servants)

~~Dig~~ Here, quickly.

223 INT. EMMA'S ROOM NIGHT

EMMA's head moves from side to side. Her hands search her breast for the CROSS.

PULL BACK to P. O. V. from door.

MUSIC STING AND REVERSE TO

CARMILLA at the door. She moves forward slowly, her eyes fixed on:

EMMA, who suddenly starts awake. At first she looks frightened, waking from a bad dream, then she sees CARMILLA, and smiles, tries to hold out her arms.

EMMA

(weakly)

Carmilla ...

CARMILLA continues to advance. She holds out her hands, inviting.

CARMILLA

Emma ... you can get up now ...

EMMA struggles into a half sitting position.

EMMA

I think I am too weak ...

She holds out a hand to CARMILLA.

MEDIUM TWO SHOT CARMILLA and EMMA. CARMILLA touches her hand.

CARMILLA

No ... I will give you strength ... come ...

EMMA's gaze is held now by CARMILLA. She responds as though hypnotised.



223 Continued

EMMA

Where ... ?

CARMILLA

(softly)

You are coming with me ...

EMMA starts to get out of bed.

EMMA

(her mind struggling  
between fantasy and  
reality)

But my father ...

CARMILLA

~~He has been delayed~~ ... Hurry, Emma ...EMMA starts to rise from her seated position at the edge of the bed,  
her eyes still fixed on Carmilla.

EMMA

Yes .. ~~I am coming~~ ...

224 EXT. GRAVEYARD NIGHT

MUSIC STING BECOMES A  
STRIDENT TICK TOCK  
SOUND AS:CAMERA PANS from FACE to FACE of the MEN, who stand around ...  
... the open grave ...

C.U. GENERAL

GENERAL

(hoarsely)

Nothing.

C.U. BARON

BARON

Her coffin has been moved.

224

Continued

C.U. MORTON

MORTON

For God's sake, where?

MEDIUM TWO SHOT     BARON and GENERAL

BARON

Who knows? Anywhere in this castle, these grounds. There is still time. I doubt if she has yet returned.

The GENERAL looks at him questioningly.

BARON

(quietly)

Vampires are intelligent beings, General. They know when the forces of good are arraigned against them..

The GENERAL frowns at the sinister implications.

BARON

(a quick glance away at Morton:  
then quietly)

Mircalla will want to rest a long time in her coffin. She will not return until she has glutted herself with the blood of at least one victim,...

The GENERAL winces, glances towards MORTON.

MEDIUM TWO SHOT     GENERAL and MORTON

MORTON

(grimly)

We must find that shrcud!

225

INT. GREAT HALL     NIGHT

CAMERA PANS along at knee-height in the deserted hall, beneath the table to where.....

MUSIC STING

225 Continued

... a SHROUD lies.

226 EXT. COUNTRYSIDE

A silhouetted FIGURE gallops along the crest of a hill, against the first light of dawn.

ANOTHER ANGLE: M.S. CARL, riding.

227 INT. HALL AND STAIRWAY

CARMILLA stands at the foot of the stairway, waiting for:

EMMA, who descends slowly, holding on to the bannister rail..

CARMILLA

(urgently)

Emma ... hurry!

EMMA

(faintly)

Yes ...

228 EXT. MORTON LODGE GATES

CARL gallops through the gates.

229 INT. HALL AND STAIRCASE

EMMA reaches the bottom of the stairs. CARMILLA smiles and reaches out to take her hand.

As CARMILLA takes EMMA's hand and leads her towards CAMERA, the gentle smile on her face is suddenly wiped out by a hoarse cry:

GOVERNESS (V. O.)

Carmilla!

As CARMILLA spins round:

230 INT. LANDING AND TOP OF STAIRS

The GOVERNESS, ashen-faced, crawls across the landing, struggles to pull herself up on the balcony railing.

230 Continued

GOVERNESS  
(agonised)  
Carmilla ... take me ...

231 INT. HALL FOOT OF STAIRS

HIGH ANGLE, CARMILLA, her lips beginning to part in:

B. C. U. CARMILLA A snarl.

C. U. EMMA, waking as though from a dream, frightened.

B. C. U. EMMA, her eyes widening in terror as:

MEDIUM TWO SHOT CARMILLA and EMMA CARMILLA turns towards her.

232 EXT. MORTON HOUSE NIGHT

CARL leaps from his HORSE before it pulls up and he rushes to the door as:

AN AWFUL SCREAM SOUNDS  
OVER TRACK:

233 INT. HALL

CARL bursts in. He stands there, a tall heroic figure, glancing upwards at:

LOW ANGLE L. S. CARMILLA and GOVERNESS at top of stairway.

A SICKENING ZOOM IN TO

CARMILLA, her face still set in a snarl, stooped over the GOVERNESS, whose head lolls back from her body, arched over the rail, the breasts pointing sharply upwards.

C. U. the dead FACE of the GOVERNESS.

A PIERCING SCREAM OVER AS:

EMMA screams hysterically, hands tearing at her face and:

CARL glances at her, draws his sword, looks up to:

233 Continued

LOW ANGLE: CARMILLA who, without fear, starts down the stairs towards him.

ANOTHER ANGLE: EMMA, looking upwards, terrified, backs away from:

CARMILLA (P.O.V. EMMA) advancing towards EMMA, not terrifying, but with love.

EMMA (P.O.V. CARMILLA) now awakened from her hypnotic trance by the murder of the GOVERNESS, retreating with horror, disgust.

CARMILLA, as her face changes, suddenly realising that she has lost EMMA for ever.

EMMA looks as though she is about to faint. CARL puts an arm round her, embraces her.

CARMILLA, now angry, terrifying, glaring at CARL, advancing on him.

CARL releases EMMA, draws his sword.

CARMILLA (P.O.V. EMMA) advancing towards CARL.

CAMERA MOVES ahead of her, her distorted shadow on the wall, as:

CARL (HIGH ANGLE) his sword held in the vertical position, suddenly draws a long dagger from his belt and holds it horizontally across the sword, forming the sign of the CROSS, to which:

CARMILLA (LOW ANGLE) reacts with intense fear and loathing, snarling, backing away, then quite suddenly -

(PROCESS) - disappearing!

CAMERA HOLDS SHOT for a moment, then:

CARL slowly lowers his sword, turns to:

EMMA, who rushes to embrace him.

MEDIUM TWO SHOT CARL and EMMA He holds her to him tenderly.

234 EXT. GRAVEYARD NIGHT

THE STRIDENT TICK TOCK  
MUSIC SOUNDS AGAIN:

FULL SHOT, then:

C.U. BARON: suddenly tense, aware.

BARON  
(a loud hiss)  
Quiet! Everyone! Put out the torches!

STRIDENT TICK TOCK OVER

TENSE FACES OF: GENERAL - MORTON - SERVANTS - BARON.

234 Continued

CAMERA PANS AWAY from them across the graveyard to where the ethereal shape of CARMILLA flits through the tombstones:

THE TICK TOCK MUSIC  
GROWS MORE STRIDENT:

C. U. THE BARON

BARON  
(a whisper)

Wait!

CARMILLA; she seems to pass right through the doors leading to the Great Hall.

C. U. BARON (as VOLUME of music becomes almost unbearable)

BARON  
Inside the castle! Quickly.

235 INT. GREAT HALL NIGHT

There is no sign of CARMILLA.

REVERSE TO: The GENERAL, BARON and MORTON, with SERVANTS holding torches.

FULL SHOT: They search every corner of the GREAT HALL. There is no sign of CARMILLA.

CAMERA ON MORTON: he stares up at the portrait of Marcilla Karnstein.

C. U. the PORTRAIT. Childish innocence stares back at him.

C. U. MORTON

MORTON  
(a whisper)  
Only now can I see the evil in her  
eyes ...

MORTON suddenly shudders at the thought of CARMILLA, the vampire, looks away, down, and ...

... his eyes widen at ...

235 Continued

... (P. O. V. MORTON) Beneath the huge table, a trickle of blood at a chink between the flagstones, where the SHROUD lay.

MORTON (V. O.)

Here!

236 EXT. KARNSTEIN CASTLE

The dawn breaking over the hulk of the castle, and

CUT TO

237 INT. MORTON HALL STAIRCASE

CARL, carrying EMMA, ascends the stairway.

238 INT. GREAT HALL

The flagstones are prised away. A COFFIN is withdrawn from vault beneath. The SERVANTS shoulder it.

BARON

In the chapel ...

FULL SHOT: The COFFIN is borne away.

239 INT. EMMA'S ROOM NIGHT

CARL carries EMMA to her bed, gently lays her down.

240 INT. CHAPEL NIGHT

CARMILLA's coffin is laid on the altar in the ruined chapel.

The lid is prised off.

241 INT. EMMA'S ROOM NIGHT

HIGH ANGLE: EMMA, lying in exactly the same position as CARMILLA, looking just as dead.

CARL looks anxiously down at her.

FULL SHOT: the room.



242 INT. CHAPEL NIGHT

The MEN look down on ...

CARMILLA, lips stained with the blood of her victims.

HIGH ANGLE: CARMILLA.

MORTON looks to the BARON.

The BARON looks to the GENERAL.

The GENERAL returns their glances.

GENERAL

I will do it.

MORTON turns his head away sharply, no longer able to bear looking down at CARMILLA.

MORTON moves away from the coffin, kneels before a stained glass window.

The BARON looks questioningly at the GENERAL.

GENERAL

He is praying that his daughter is  
still alive ...

(with sudden  
harshness)

I know that Laura is dead.

The GENERAL holds out a hand. The BARON unfastens a black bag. Silently, he holds out the metal stake to the GENERAL.

243 INT. EMMA'S ROOM NIGHT

CARL looks down anxiously, as EMMA twists and turns, gasps painfully:

EMMA

No ... oh, no ... please ... dear  
God, no ...

244 INT. CHAPEL NIGHT

C. U. THE STAKE poised over CARMILLA's heart.

244 Continued

M.S. MORTON, knelt in prayer.

SLOW PAN over the FACES OF THE SERVANTS

C.U. BARON, raising his eyes from the STAKE to

C.U. THE GENERAL, bitter, determined.

C.U. THE STAKE as it is crashed into CARMILLA's heart.

HIGH PIERCED SCREAM  
OVER TRACK AND:

FOUR TO SIX FRAME  
SHARP CUTS OF:

C.U. CARMILLA'S FACE

C.U. CARMILLA'S FACE (THE PORTRAIT)

MONTAGE Is it the real face or the portrait which is disintegrating?

SCREAM CONTINUES  
OVER TO

245 INT. EMMA'S ROOM NIGHT

It is EMMA who is screaming. The SCREAM dies into a fit of sobbing and CARL holds her close to him.

246 INT. CHAPEL NIGHT

M.S. MORTON, bowed before the stained glass window.

HIGH ANGLE, on MORTON, as he rises.

MUSIC AND:

C.U. MORTON: he knows that Emma is alive.

M.S. THE GENERAL, as he draws his sword.

MEDIUM TWO SHOT GENERAL and BARON

BARON  
(involuntarily)

No ...

246 Continued

GENERAL

(hard)

This must never happen again . . .

C. U. THE GENERAL's hand grasping CARMILLA'S HAIR in the coffin and jerking up the head.

THE GENERAL draws back his sword and then slashes:

247 INT. EMMA'S ROOM NIGHT

EMMA's whole body shudders. She clings tight to CARL.

CARL holds her close, strokes her hair, murmurs:

CARL

It's all right, it's all over . . .

248 INT. CHAPEL NIGHT

The GENERAL, bloodied sword in hand, looks down at the dripping mis-shapen HEAD he holds by the scalp.

THE SERVANTS cross themselves and avert their eyes.

FULL SHOT: dawn light begins to flood through the stained glass window.

MORTON stands in front of the window: the saints' haloes have a luminescence now.

MORTON

(quietly)

Let us pray to God that Styria has  
been rid of these devils forever . . .

249 INT. EMMA'S ROOM DAY

The morning light gives a warmth and colour at last to Emma's cheeks. She is quiet now, secure in CARL's embrace.

CARL smiles down at her reassuringly, and repeats:

CARL

. . . it's all over . . .

250 EXT. GRAVEYARD DAY

The MEN come out of the chapel, MORTON leading the GENERAL and the BARON, the SERVANTS following with the coffin.

FULL SHOT:

START TO RUN END TITLES

CAMERA BEGINS to PAN AWAY

SOUND: the distant howl of a  
DOG

CAMERA KEEPS PANNING, high and away.

WARNING MUSIC STING:

251 EXT. COUNTRYSIDE DAY

The distant familiar silhouetted figure of HORSE AND RIDER.

STRIDENT CRESCENDO AS:

CAMERA ZOOMS IN TO:

THE MAN IN BLACK. There is a ferocious evil in his glittering eyes.

CONTINUE TO RUN END TITLE

MONTAGE: he turns into a SKELETON.

END